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JUNE 26–
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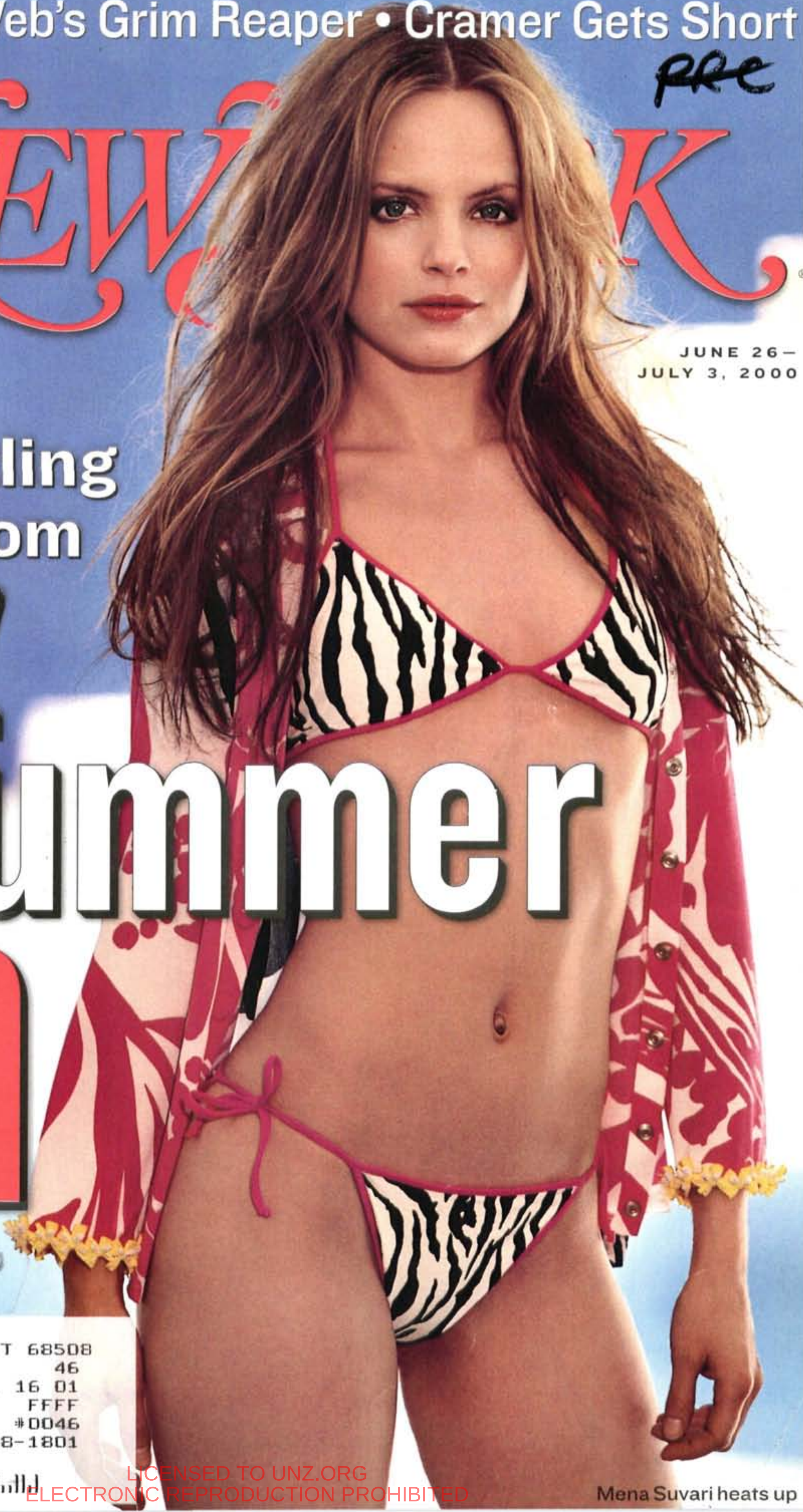

the sizzling season from a to z summer fun

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Mena Suvari heats up

If it were any bigger we'd need more sky!

More fireworks fired from more barges than ever before!

Four locations means quadruple the effect! Sponsored in part by The Daily News, Macy's 4th of July Fireworks™ 2000, presented in cooperation with NYC 2000, is the official fireworks display of OpSail 2000. Our 30 minute extravaganza all gets launched simultaneously from our mega-show staged midtown in the East River, with satellite shows staged in the East River downtown at South Street Seaport, in the Hudson River, and in the Verrazano Narrows north of the Brooklyn Bridge.

A new millennium... Beyond the Dream!

With the largest gathering of seafaring vessels in maritime history assembled in New York Harbor, Macy's 4th of July Fireworks™ 2000 will light the sky with the largest pyrotechnic display ever seen in America! This year's show salutes with pride our new opportunity to build on The American Dream. And it's all choreographed to music stereo simulcast on JAMMIN 105. It's an evening you have to see and hear to believe, and it all takes place in the world's greatest city, New York!

The sky's the limit!

The night sky will be the backdrop for Macy's Fireworks pyrotechnic creations – Blooming Chrysanthemums, Glittering Gems, Hearts, Happy Faces, Stained Glass, our famous Golden Mile, Techno-Pyro effects, and in its world premiere – Silver Cascade Waterfalls that will flow from 60 stories up! Your heart will soar to over 60,000 shells weighing over 150 tons exploding as high as 1,000 feet in the air. Executed by Pyro-Spectaculars by Souza and Fireworks by Grucci, we've rounded up fireworks from the four corners of the earth – Spain, France, Italy, Japan, China, Australia as well as the good old U. S. of A. And our "grand finale" will be an understatement for the dramatic 6-minute Star Spangled conclusion that'll give you shivers in the heat of summer!

There's music in the air!

Our tribute to our nation's birthday wouldn't be complete without our very own soundtrack simulcast in stereo on Jammin 105! While the fireworks thunder overhead, a computer synchronized musical score will feature the music of John Williams, Ricki Martin and John Tesh, and Beyond The Dream, the official song of Macy's 4th of July Fireworks™ 2000. Be sure to bring your boom box to get the full effect!

Join us under the stars or catch the stars on TV!

If you can't be there in person to witness this most magical evening, you can still catch all the action in its entirety on Macy's 4th of July Fireworks™ 2000 star-studded NBC prime time entertainment special beginning at 9:00 PM*! In addition to the awesome fireworks display, you'll be treated to dazzling performances by the cast of Broadway's **Kiss Me, Kate** and **The Music Man**, with special patriotic narrations by stars of stage, screen and television. Don't miss the special pyrotechnic TV tribute to The Statue of Liberty!

*8:00 PM Central and Mountain Time, 9:00 PM Pacific Time. Check your local listings for station.

Miles and miles of prime viewing!

Major show:

Midtown – East River display – Manhattan's 18th St. to 38th St. including Greenpoint, Brooklyn, or high rise apts. in relative areas in Queens and Manhattan. The FDR will be closed from Houston to 63rd St. for prime viewing (southbound only) between 14th and 42nd Streets from 7PM until clean-up. Pedestrian only access to FDR: 23rd, 38th and 41st Streets.

Satellite shows:

South Street Seaport – Any area with view of the sky, south of the Brooklyn Bridge. FDR Drive closed for viewing at the Manhattan Civic Center (Brooklyn Bridge/ Pearl St. exit ramp) from 7PM until clean-up

Hudson River/Manhattan West Side & N.J. – 40th to 45th Streets, viewing from water vessels and high rise apts. Note: vehicular detours on 12th Ave./W. Side Hwy from 24th to 57th Streets.

Brooklyn – between Joralemon and Cranberry Streets. Prime viewing at Brooklyn Heights Promenade and Empire Fulton Ferry State Park, Furman St. from Atlantic Ave. to Cadman Plaza West.

Bay Ridge Brooklyn/Verrazano Narrows – between Bay Ridge Pkwy. and 86th St. bike lane/park adjacent to Shore Pkwy. from Owl's Head Park to north of the Verrazano. Note: no viewing south of the Verrazano Bridge.

Staten Island/Verrazano Narrows – Waterfront areas of Stapleton and Clifton sections and along Front St. (Front St. will be closed to traffic).

Leave your car at home as there is no street parking in the viewing area. Use public transportation and purchase round-trip fare in advance with MetroCards™ or tokens. MetroCard™ allows for free transfer to bus service. For the best route, call the MTA Transit Hotline 24 hours a day: 718 330-1234.

For additional information call Macy' Fireworks Hotline at 212-494-4495.

For boater viewing restrictions ca Macy's Marine Hotline at 212-494-5247

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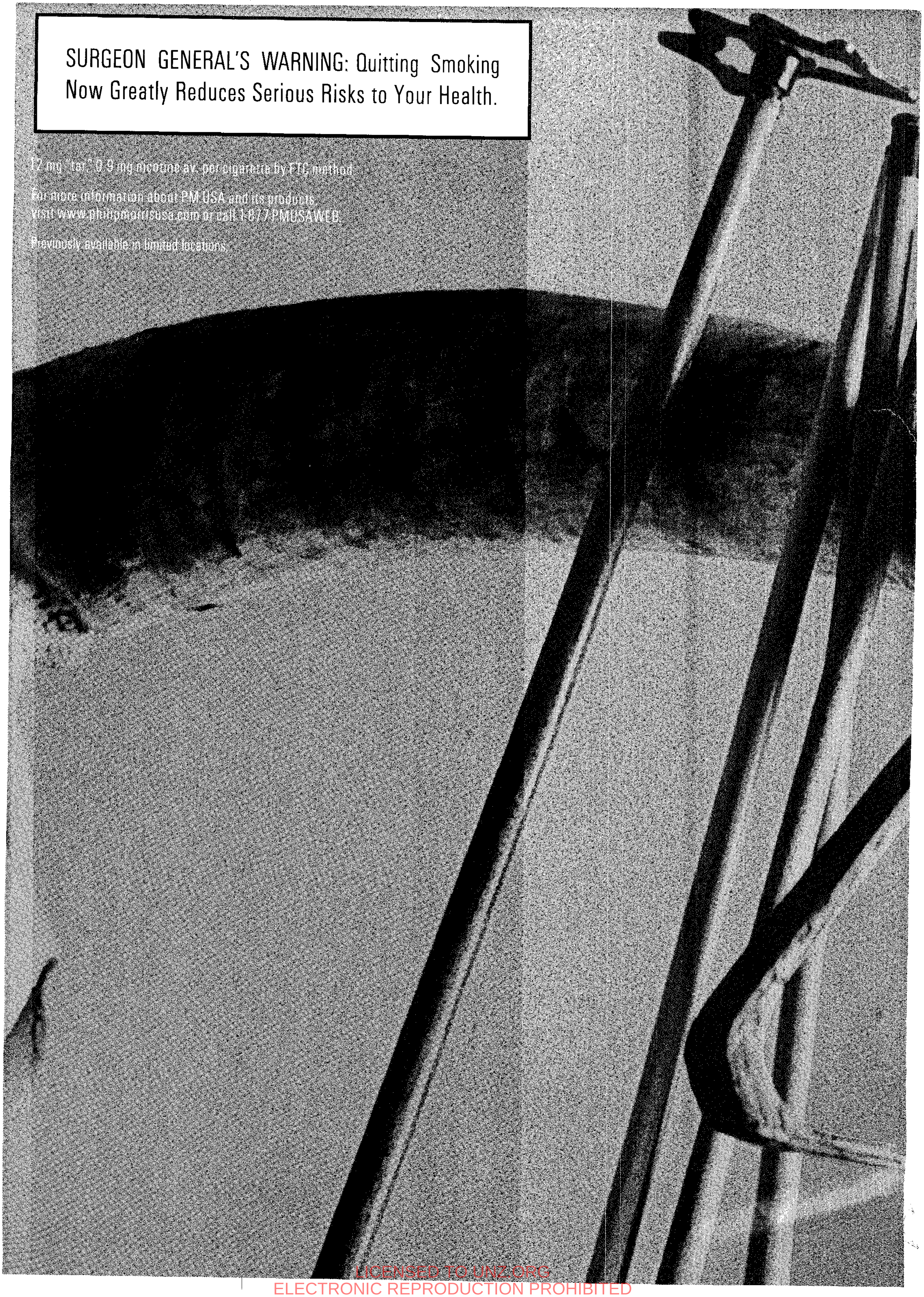

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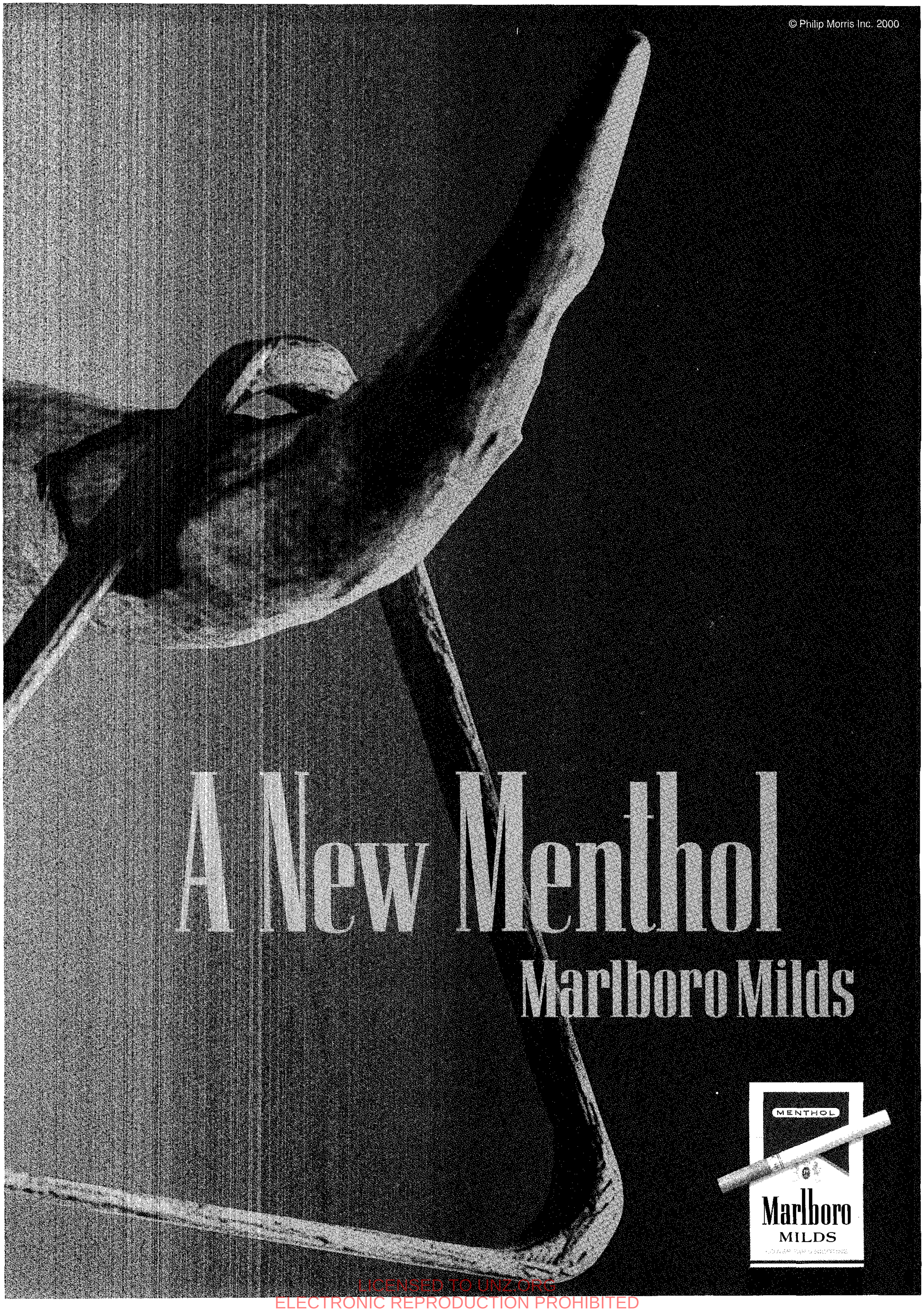
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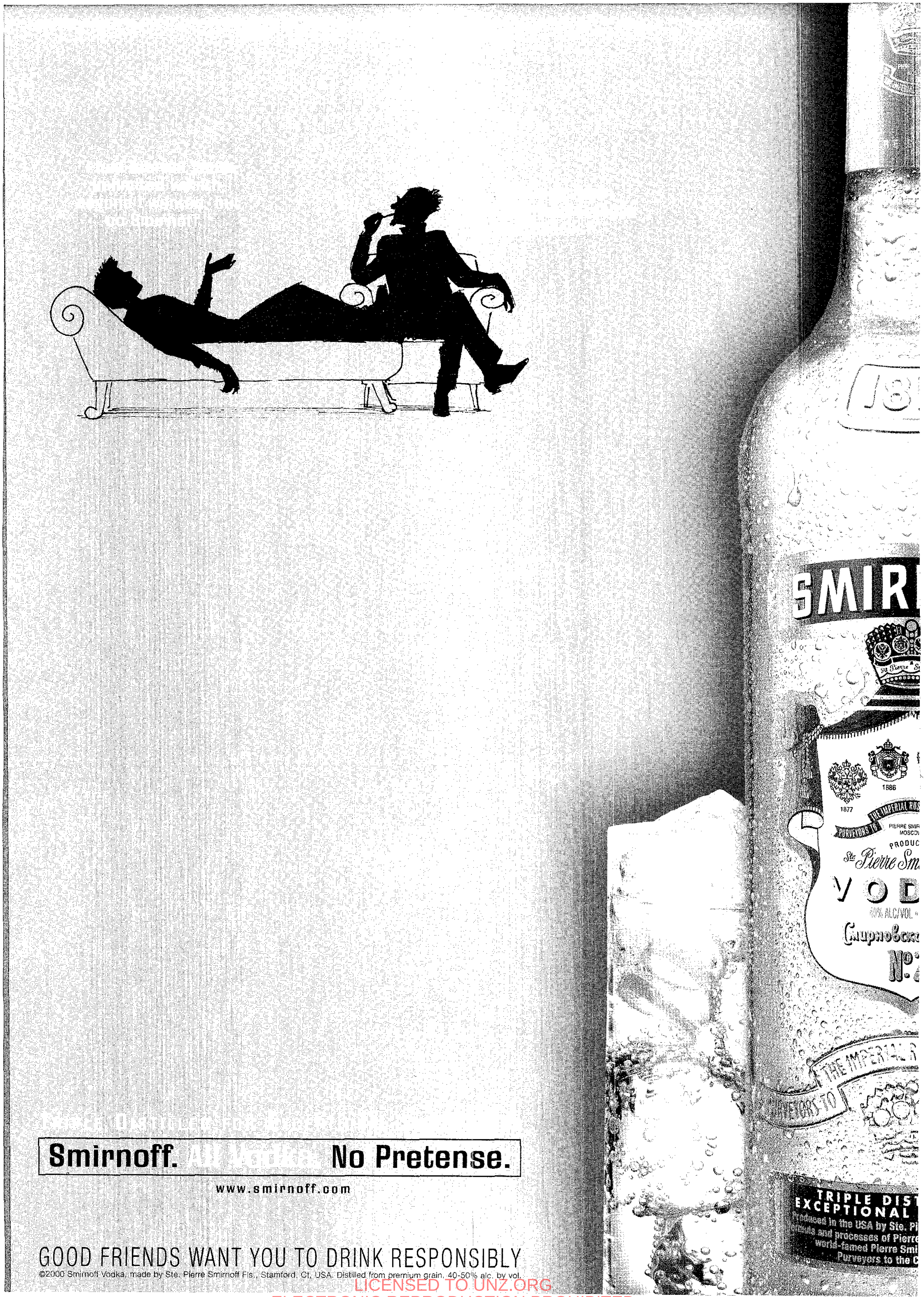
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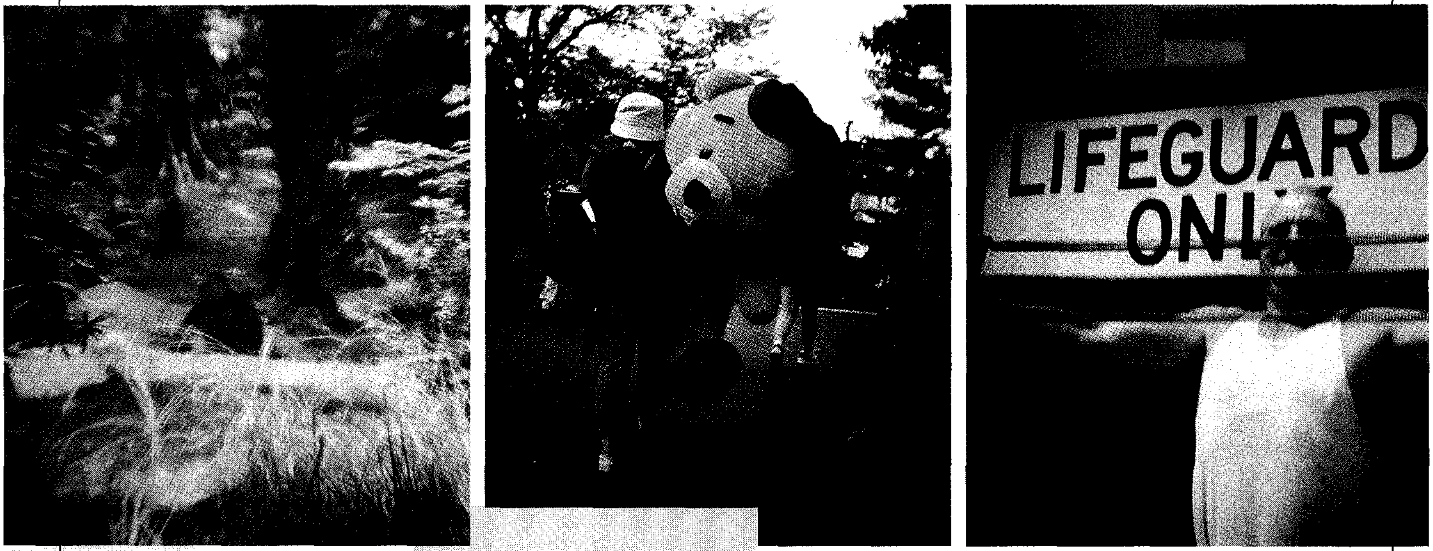

Photographs: left to right, Sylvia Plachy; Pak Fung Wong; Jean Laughton.

45 summer fun!

School may be out, but summer is no time to neglect your ABCs. Consider: A is for amusement parks, among other things. B is for bikini wax (the best in town), baseball, and barbecue grills. C is for camping, but also ceviche (you didn't learn that in Home Ec). Our alphabetical syllabus of just about everything to do, see, eat, drive, wear, and enjoy under the sun, taught by such summer aficionados as Martha Stewart (picnic tips), George Plimpton (fireworks), and Le Bernardin's Eric Ripert (grilling). The test will be during your vacation. Failing is not an option.

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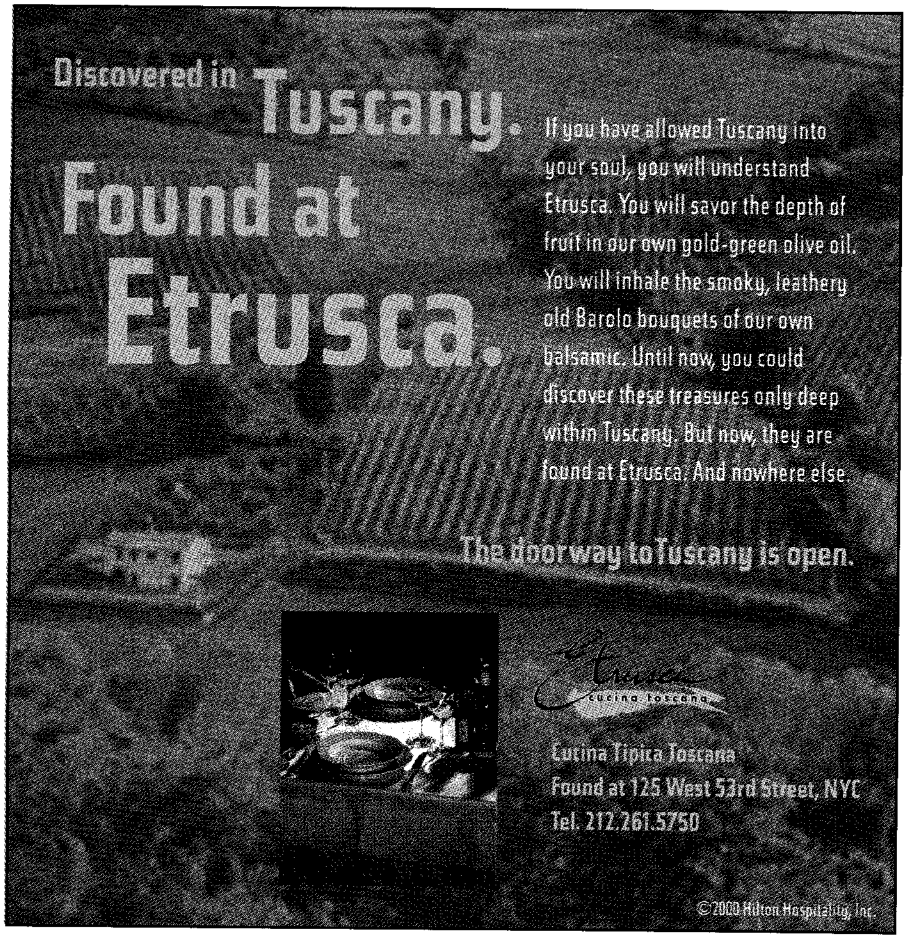

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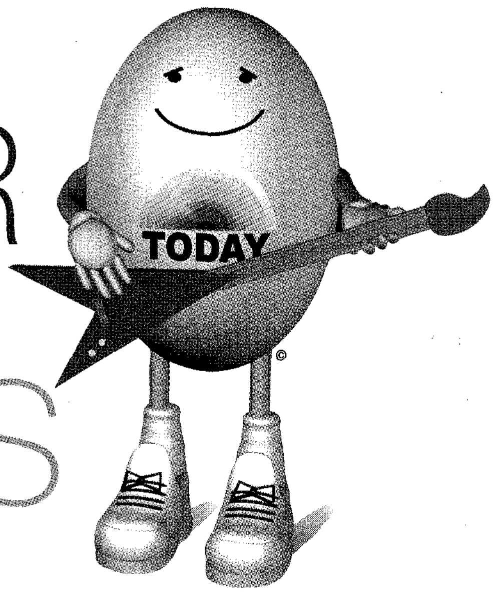

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The Go-Go's	July 21
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Santana	Aug 4
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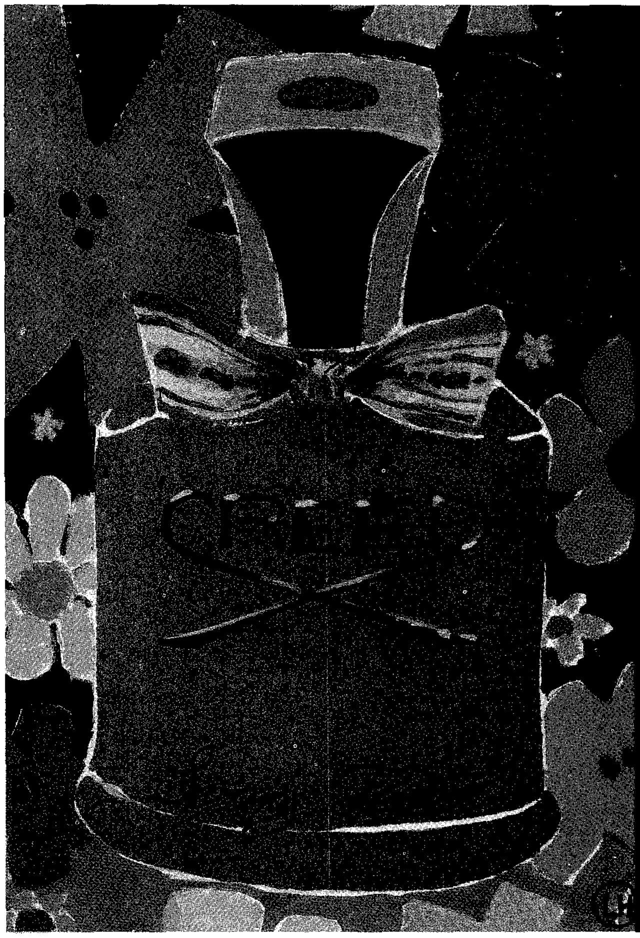

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He left me. Good riddance.

He never picked up his socks. He thought I was his mother. He didn't make me laugh anymore.

He's gone. Who cares... I kept the sofa.

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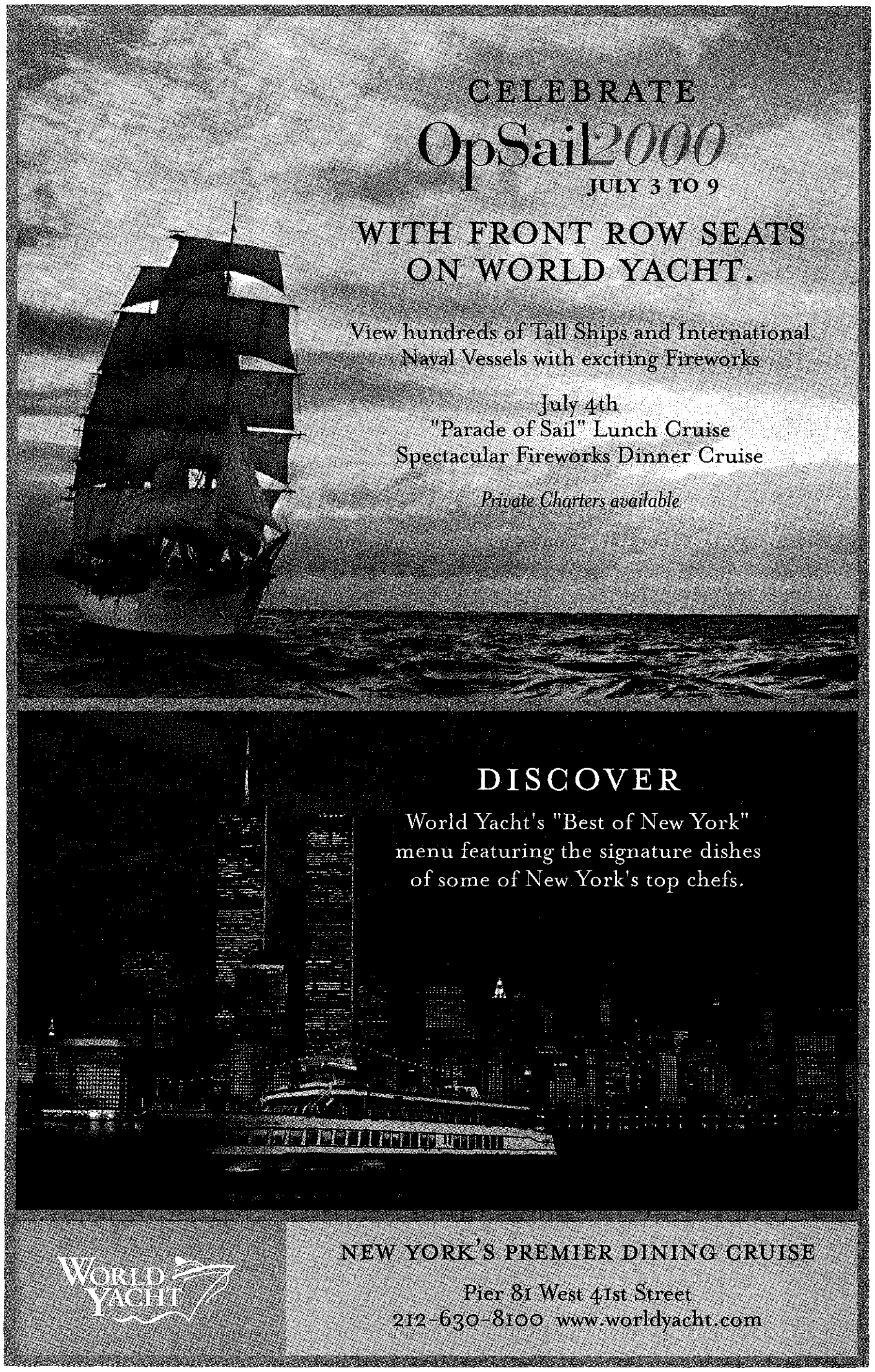

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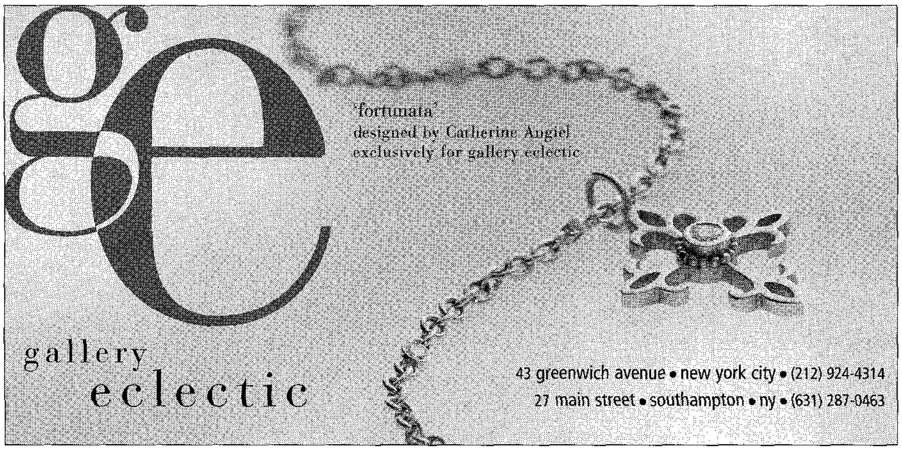

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LETTERS JUNE 26–JULY 3, 2000

Medical Matters

YOUR OMISSION OF ANESTHESIOLOGY from "Best Doctors 2000" [June 6] left me aghast. It is now common practice for not only surgeons but patients to routinely request, or work with, specific anesthesiologists known for their particular skills. While anesthesiology once suffered from poor publicity (at least partly a result of a bias against group providers dominated by foreign-trained physicians), the past 25 years have brought advances in training, technology, and the quality of personnel that have helped raise the profile of our specialty, as witnessed by the fact that anesthesiology is one of the few disciplines to boast a dramatic drop in mortality, morbidity, and malpractice-insurance rates.

Rafael E. Padilla, M.D.
Director, Department of Anesthesia
Director, Pain Management Center
Doctor's Hospital of Staten Island
STATEN ISLAND

THE QUALITIES THAT MAKE A GOOD DOCtor are difficult to quantify. With so many excellent medical centers, teaching hospitals, and doctors in the region, it would be impossible to include everyone that deserves to be mentioned. However, you left out an entire category: psychologists. There are numerous scientific studies that repeatedly demonstrate that the best treatment for most psychological illness is a combination of medication and psychotherapy. In many cases, psychotherapy alone is superior to medication. I hope that next year there is an additional category in your article to recognize the contributions of psychologists to the well-being of our community.

MICHAEL WESTERVELD, PH.D.
MANHATTAN

AS A PRACTICING PODIATRIST, I WAS INsulted to find that of all the specialties you covered in the "Best Doctors" issue, there is no mention of podiatrists. I feel this is a slap in the face to our profession. Please include podiatry in next year's edition.

Steven H. Goldstein
LIVINGSTON, N.J.

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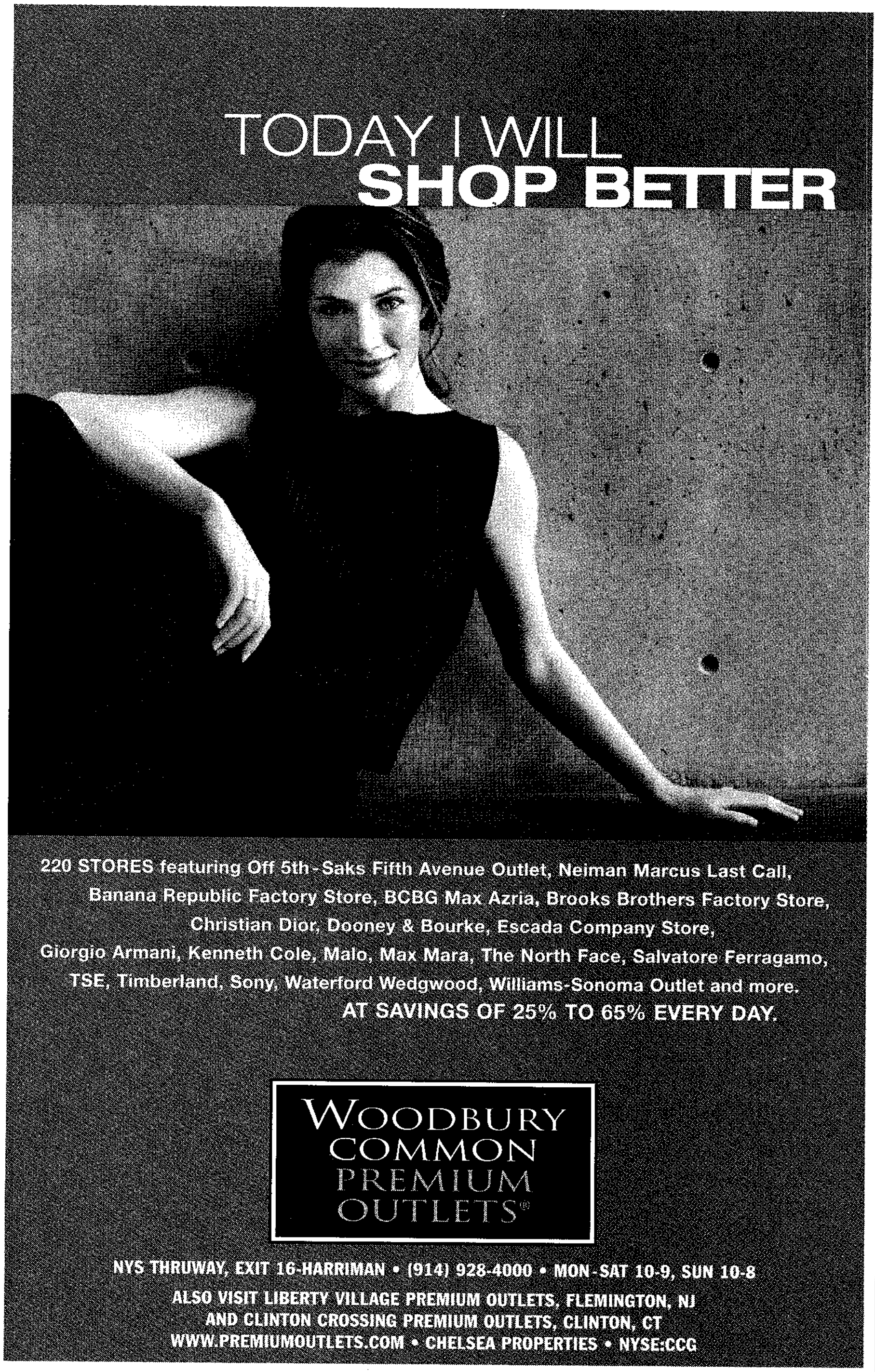
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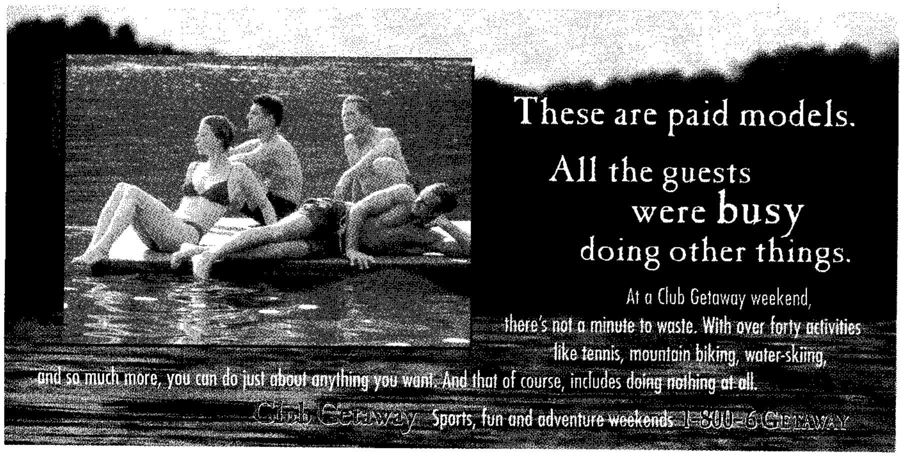
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LETTERS

AS A PHYSICIAN WHO SPENT MANY YEARS training in New York City, I always enjoy the "Best Doctors in New York" issue. As an interventional radiologist, however, I am annually disappointed to see that no recognition is given to members of my specialty. People living in the New York metropolitan area should be aware of the fact that there are internationally known interventional radiologists practicing here.

Gary Siskin
SLINGERLANDS, N.Y.

The Bottom Lyme?

IT'S HARD TO BELIEVE THAT THE SAME magazine that published the well-balanced, well-researched article "Germ Warfare" by Rusty Unger [February 28] could omit naming the Lyme-literate doctors of the New York area in your recent "Best Doctors" article. The line between doctors who believe a few weeks of treatment is the "legal limit," no matter how the patient feels, or how tests are read, and those who believe in treating the patient until the symptoms disappear completely, or are substantially eliminated, is forcefully drawn. You must offer potential Lyme victims access to both schools of thought for them to make well-informed decisions. The best Website you could have listed is www.lymenet.org, the Lyme Disease Foundation's site. Here you can find Dr. Burrascano's "Diagnostic Hints and Treatment Guidelines" as well as the CDC guidelines. Allow those of us with the disease to seek help from knowledgeable, Lyme-literate doctors.

Diane L. Wester
MANHATTAN

The editors reply: The doctors listed in our "Best Doctors" issue were not chosen by the editors; they were nominated by their peers. None of the "Lyme-literate" doctors appeared on enough ballots to make it into the magazine. Anyone interested in Rusty Unger's February 28 article should look for it on our Website, www.nymag.com.

THANK YOU FOR ADDRESSING THE ISSUES regarding Lyme disease and for providing your readers with the names of physicians who are knowledgeable about its diagnosis and treatment. The issue is timely ("tick season" is upon us) and, more important, you've helped to increase the awareness of the danger of being bitten by a tick.

David L. Weld
American Lyme Disease Foundation
SOMERS, N.Y.

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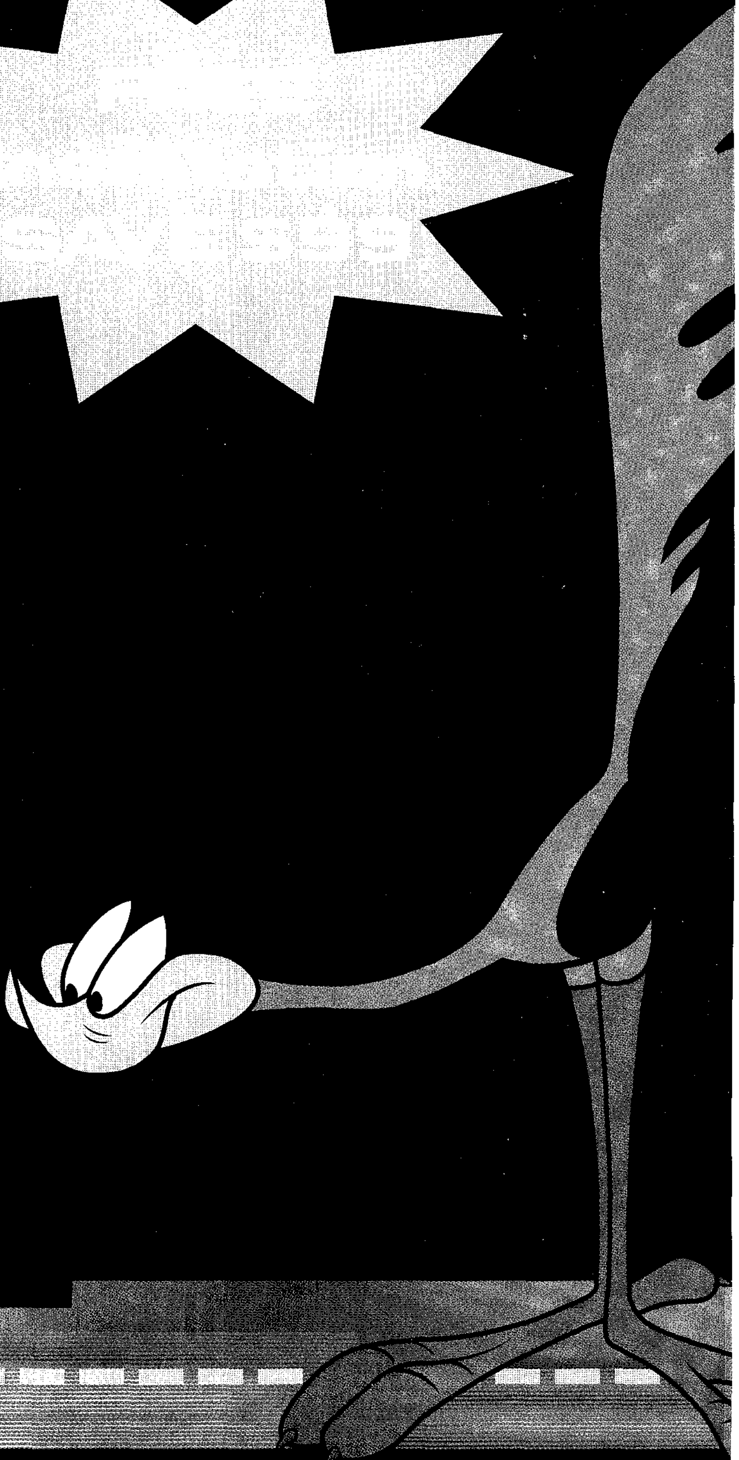

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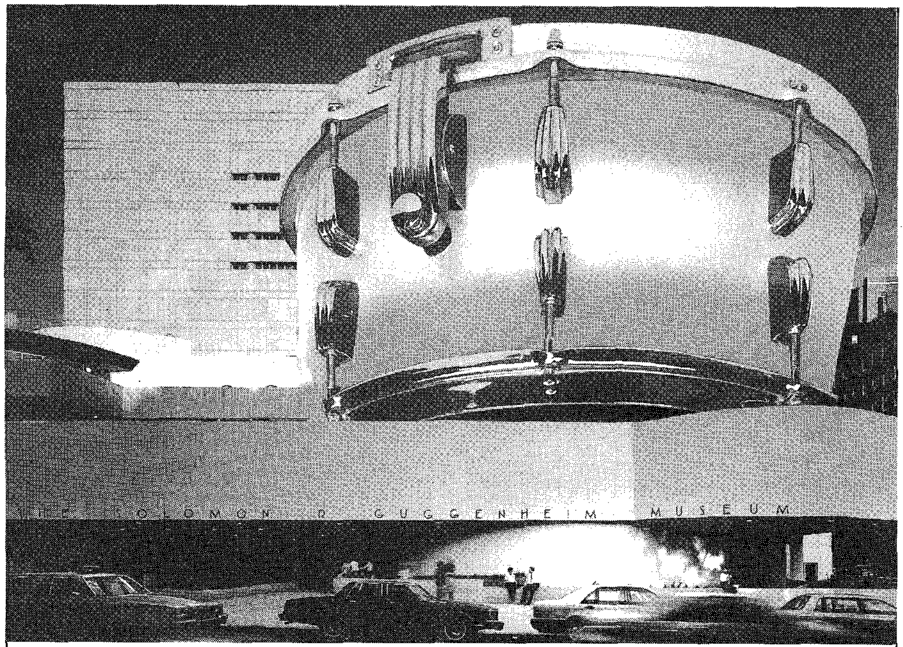

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LETTERS

Big Bad Box

A&P'S ATTEMPTED INTIMIDATION OF Bloomberg Radio by canceling advertising because of an honest editorial comment [Intelligencer, June 5] is another example of the chain's arrogance. In East Hampton, A&P has repeatedly been denied a "superstore big box" for a residential neighborhood, and the company is suing! In its German parent company's hometown, the local grocery store conforms to low-key, 9,000-square-foot zoning—but its U.S. managers contravene all decent New York traditions. We're with Bloomberg.

Edward Bleier
EAST HAMPTON, N.Y.

Art and Commerce

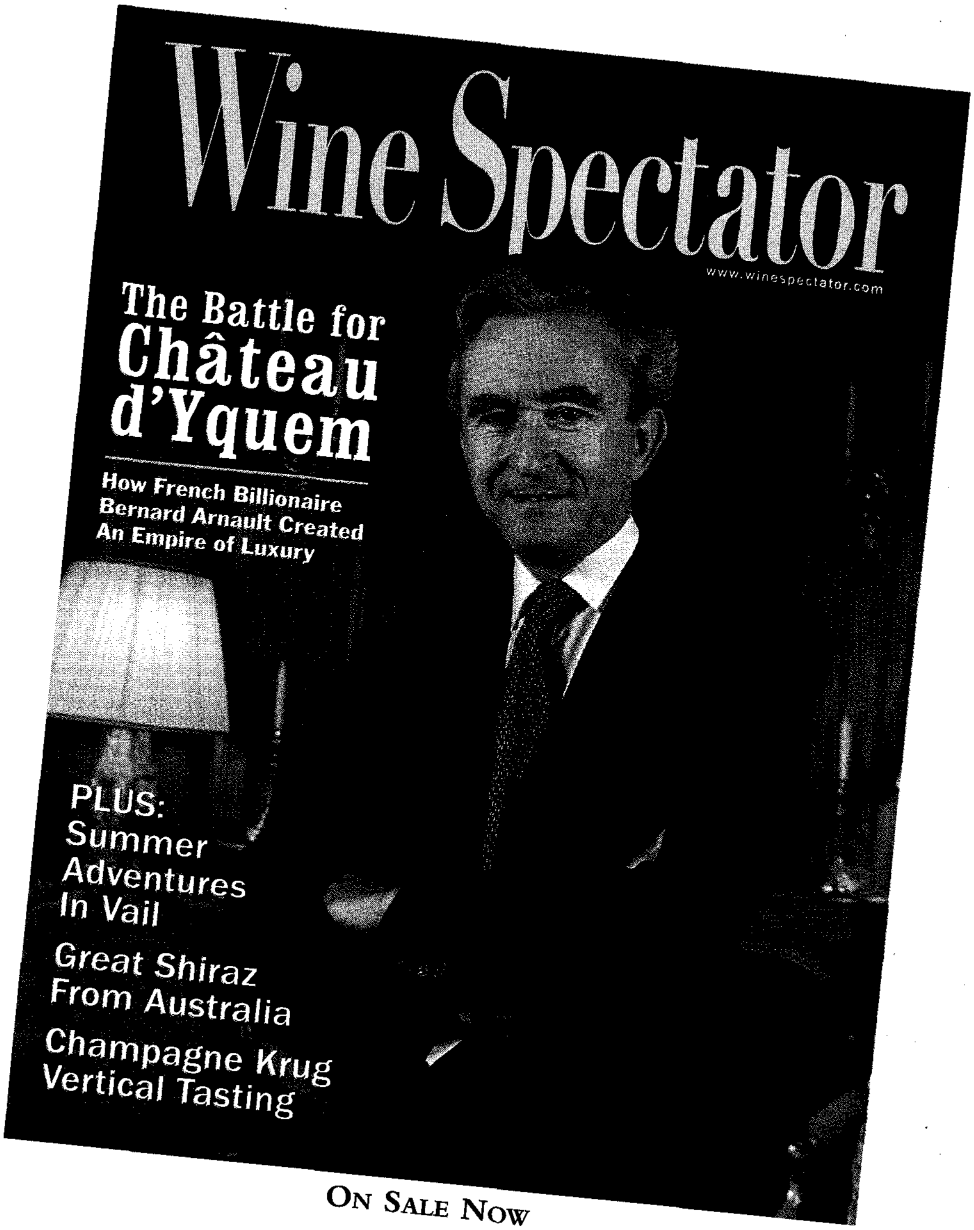
AS AN ARTIST RECENTLY DISPLACED AFter eighteen years from my Union Square studio, I read your "Gotham" article "Expansion Teams" [by Sarah Bernard, June 12] with interest. It is certainly true that landlords have begun charging incoming dot-coms premium rates in buildings with "run-down floors, run-down bathrooms, and no A/C." A fellow tenant told me that for years, he and his neighbor, both photographers, had to coordinate their shooting schedules or risk blowing a fuse. Our own studio was laden with eccentricities. For example, if we made coffee while printing an etching on the hot plate, we would trip the circuit-breaker for the entire west wing. Mind you, I loved our studio, and leaving it when our monthly rent jumped from $1,400 to $2,800 was traumatic.

Sarah Sears
BROOKLYN

Correction In the "Best Doctors" issue, the phone number and hospital affiliation for Dr. Patrick Fazzari, under Physical Medicine and Rehabilitation, were incorrect; his number is 212-588-0551, and his primary hospital is North General. Also, Dr. Michael Brodman's name and phone number were incorrectly given in the Obstetrics and Gynecology specialists' list; his number is 212-241-8762. ▬

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@primediamags.com. Please include a daytime phone number.*

Bernard Arnault, In A Rare Interview, Talks About His Luxury Empire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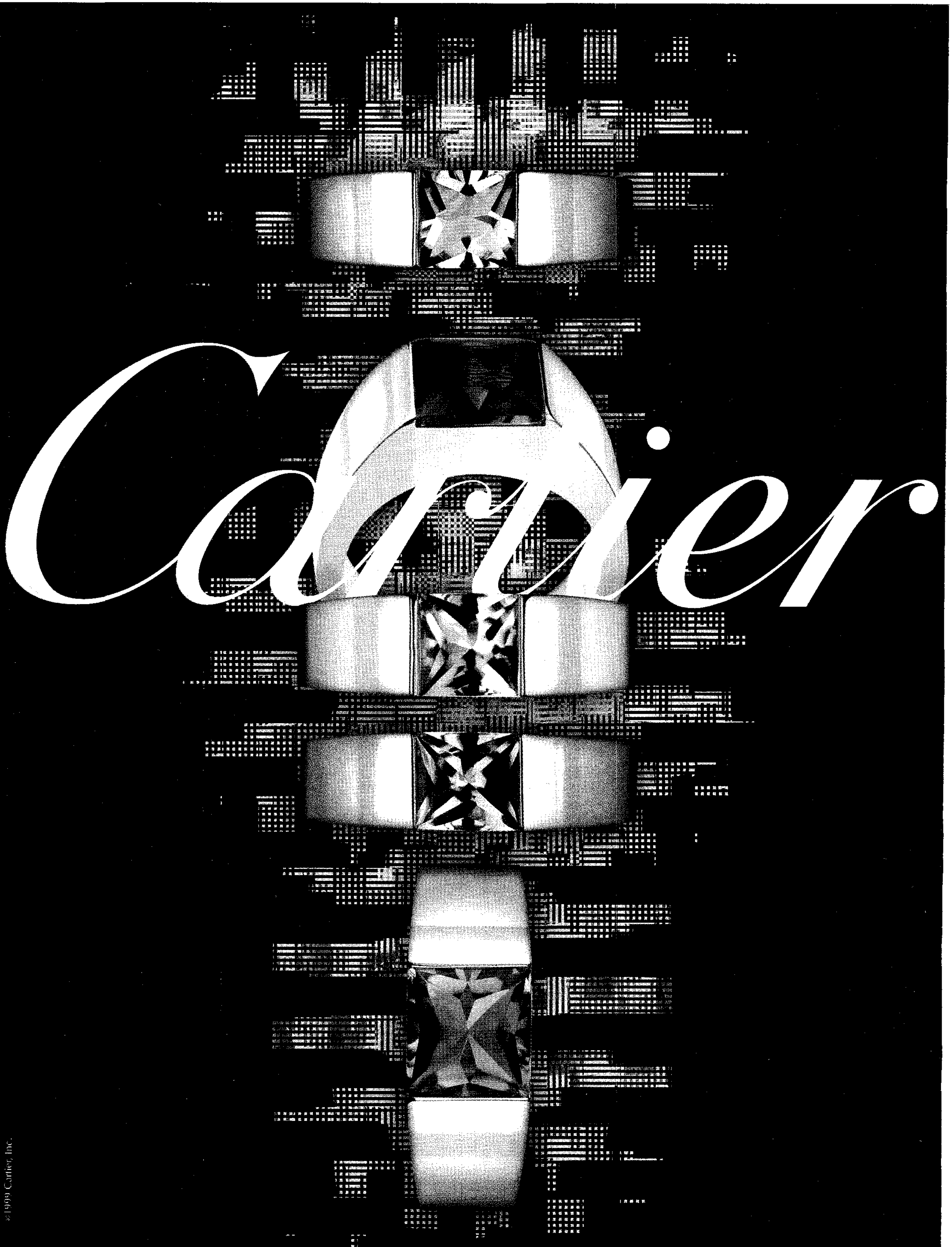

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BY BETH LANDMAN KEIL AND IAN SPIEGELMAN

INTELLIGENCER

INDIE-MINDED HEATHER GETS WITH THE GROUP

Blair Witch Project star **Heather Donahue** is maintaining her independent spirit. At the premiere party for her latest flick, Dimension Films' *Boys and Girls,* at Bowlmor Lanes last week, Donahue told us her next project is an ensemble indie film called *Seven and a Match.* "It's about seven twentysomethings finding their place in the world and with each other," she said. As for the indie that made her famous, don't look for Donahue in the upcoming slew of *Blair* sequels. "I like the original directors," she said, "and they're not working on it, sooo . . ." She also modestly declined to discuss *Blair Witch*'s rise to bona fide commercial monster: "My movie's box office had very little to do with me, so I feel I have very little right to talk about it. It had a huge professional impact on me, but my struggle was to make sure it didn't have a personal impact." The humble star did confess to one luxury that notoriety has brought: "Fame hasn't changed my life or who I am, but I have health insurance now."

SKIPPING OUT ON THE FASHION WALK

It's no fun hosting an awards ceremony when the honorees don't show up. Just ask organizers of the brand-new Fashion Walk of Fame, which recognizes outstanding clothing designers by setting silver-colored plaques in the Seventh Avenue sidewalk. The June 6 streetside unveiling attended by **Rudy Giuliani** honored eight fashionistas, but only one of the four living legends—**Geoffrey Beene**—came for the pomp. **Calvin Klein** and **Ralph Lauren** declined, citing previous commitments. Honoree **Bill Blass** is battling cancer, but sent a contingent of folks. But **Barbara Randall**, executive director of the Fashion Center Business Improvement District, which produced the event, says Lauren and Klein should have been there, or at least sent delegates. "We were really disappointed," she grumbles. "When New York puts a permanent landmark in the sidewalk, the appropriate response is to come and say thank you." Randall says Lauren's staff told them that the designer couldn't come because he was on vacation. A spokesperson for Calvin Klein said the jolly jeans giant was in California for a CNN appearance the night before. Was no one else available? "We have commented all we can on this," she responded. Despite the no-shows—and heavy rain—the outdoor event was a success. "Mr. Beene was there, and he was lovely," Randall cooed.

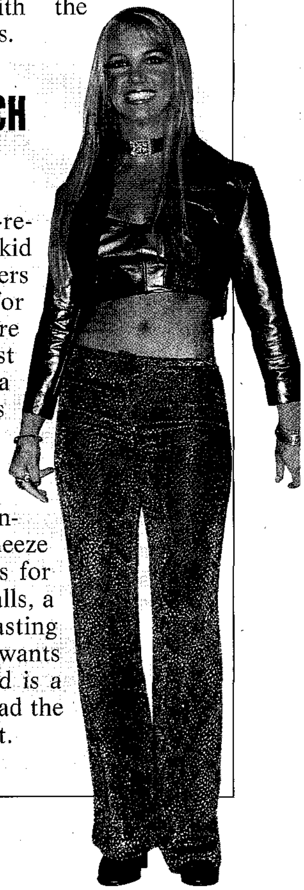
PRINCE'S EX GETS A (UNION) SQUARE DEAL

Even after they split, **Prince**'s much younger wife, **Mayte Garcia**, spent most of her time at their home in Marbella, on Spain's Costa del Sol (where she apparently unwound by studying religion and tending her garden). But her ex's freedom from his label seems to be her emancipation, too. She's been living in midtown Manhattan—while reportedly homing in on a recording contract. Real-estate sources say she's found a luxury loft just off Union Square that she's renting for $4,000 a month. (Should cut those commutes to Spa and Float.) Citi Habitats, the brokers squiring her around town, refused to comment.

WHAT A PAIR OF ROCKERS!

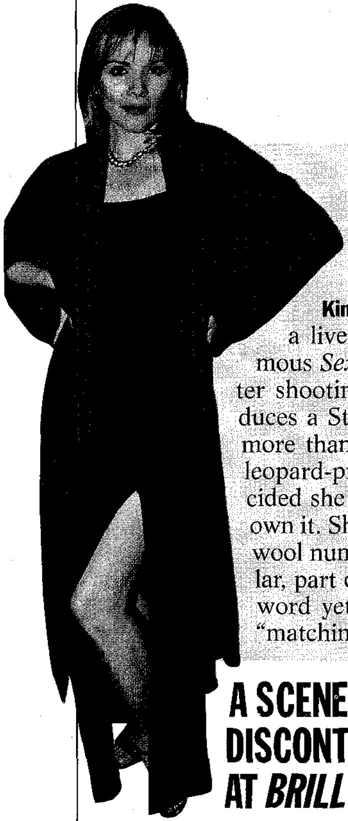
Fans of **Dave Matthews** will soon have a chance to see him play with a true musical legend—and he'll be eight stories tall. Wetlands owner **Peter Shapiro** and his brother **Jon** have arranged for the Dave Matthews Band to team with **Al Green** for *All Access,* the IMAX concert film the industrious brothers are producing. Matthews and Green will perform "Take Me to the River" at the DMB concert at Chicago's Soldier Field on June 30. The movie will also show **B. B. King** paired with Phish front man **Trey Anastasio**, **Sting** with **Cheb Mami**, and **Carlos Santana** jamming with **Rob Thomas**. Shapiro says the movie will premiere next spring to coincide with the Grammys.

WILL BRITNEY GET IN SYNCH WITH 'N SYNC FLICK?



For anyone who says that no self-respecting male teenager will take his kid sisters to a movie starring boy wonders 'N Sync, the band has two words for you: **Britney Spears**. When the guys were in Cannes to promote their flick last month, the group's **Lance Bass** told a source that the amply talented Spears is going to be their leading lady. "He said it's going to be like *The Bodyguard* with Britney as **Whitney Houston**," says the tipster, leaving us to wonder if all five bandmates intend to squeeze into **Kevin Costner**'s shoes. While reps for 'N Sync and Spears did not return calls, a source close to Spears says the casting would make sense since the pop star wants to break into the movie business and is a childhood friend of the band's. Too bad the Spice Girls never had friends like that.

Photographs: top, Sonia Moskowitz; bottom, Robin Platzer/Twin Images.



SEX-Y KIM IN BLUE: LIGHT MY FIRE?

Kim Cattrall's husband might be in for a live private performance of her infamous *Sex and the City* firehouse scene. After shooting the segment—in which she seduces a Staten Island stud while wearing no more than a snappy overcoat and matching leopard-print bra and panties—Cattrall decided she liked the coat so much she had to own it. She laid out $2,330 for the turquoise wool number with Mongolian lambskin collar, part of Genny's fall 2000 collection. No word yet on whether she also bought the "matching" jungle-cat skivvies.

A SCENE OF DISCONTENT AT *BRILL'S*

One young scribe has discovered that walking out on **Steve Brill** is about as easy as leaving the CIA. When *Brill's Content* senior writer **Katherine Rosman** recently tendered her resignation to Brill, "he went ballistic," says a source close to the magazine. Not only was Rosman the penultimate remaining member of the editorial team Brill installed to launch *Content* in 1997, but, according to the source, the 28-year-old was viewed by many as Brill's protégée. So when Rosman gave her boss six weeks' notice (per her contract, which does not expire until December), "he immediately threatened to sue her. He even said he'd sue anyone who publishes her before the contract is up." Although Rosman has written some of the mag's most noted stories, not everyone at *Content* understands what lies behind Brill's anger. "She's talented," says the insider, "but she's still a rookie. I don't see what the big stink is all about." The tipster says that Rosman didn't ditch for a better offer; Rosman declined to comment, and Brill did not return calls.

MEL'S COVER STORY: HE'S WAY BOOKED

Ever since **Tom Cruise** successfully buddied up with **Dustin Hoffman** in *Rain Man,* Hollywood has sought to pair off veteran actors with its young guns, shooting for similar slam-dunks—and, they hope, avoiding a titanic clash of egos. But though **Harrison Ford** reportedly squabbled with **Brad Pitt** during filming of *The Devil's Own,* it seems **Mel Gibson** has been taking his recent upstaging a bit more gracefully. With Gibson's new movie *The Patriot* set for summer release, Hollywood insiders say Columbia Pictures was hoping for a *Vanity Fair* cover story—presumably on Gibson, who'd graced the *VF* cover in the past. But after viewing a 40-minute screener from the Revolutionary War flick, magazine staff members were apparently so taken by Gibson's onscreen offspring **Heath Ledger**, they decided to feature the younger Aussie in the August issue instead. "There were discussions about giving Mel the cover," confirms a Columbia rep, "but it wasn't offered. They were very impressed with Heath." Tinseltown sources say Mel took the news graciously and even ended up jawing with the author of the Heath piece about his rising co-star. Gibson flack **Alan Nierob** insists his client wasn't passed over for the youngster from Down Under. He says that while Columbia might have pitched Gibson to the glossy, his office has the final say. "It never got to us," Nierob insists, claiming Gibson couldn't have done it anyway. "*Vanity Fair* was never a consideration or an option. [Gibson] has many other cover commitments." Like *Ladies Home Journal*. "We love Mel Gibson, and we hope to have him on the cover again," says *VF* spokeswoman Beth Kseniak. "But for this particular issue, we decided to go with the unknown. He's pretty hot."

Brave heart: Mel was gracious about Heath's cover.

ALICE WATERS: I'LL SOMEDAY HAVE PARIS

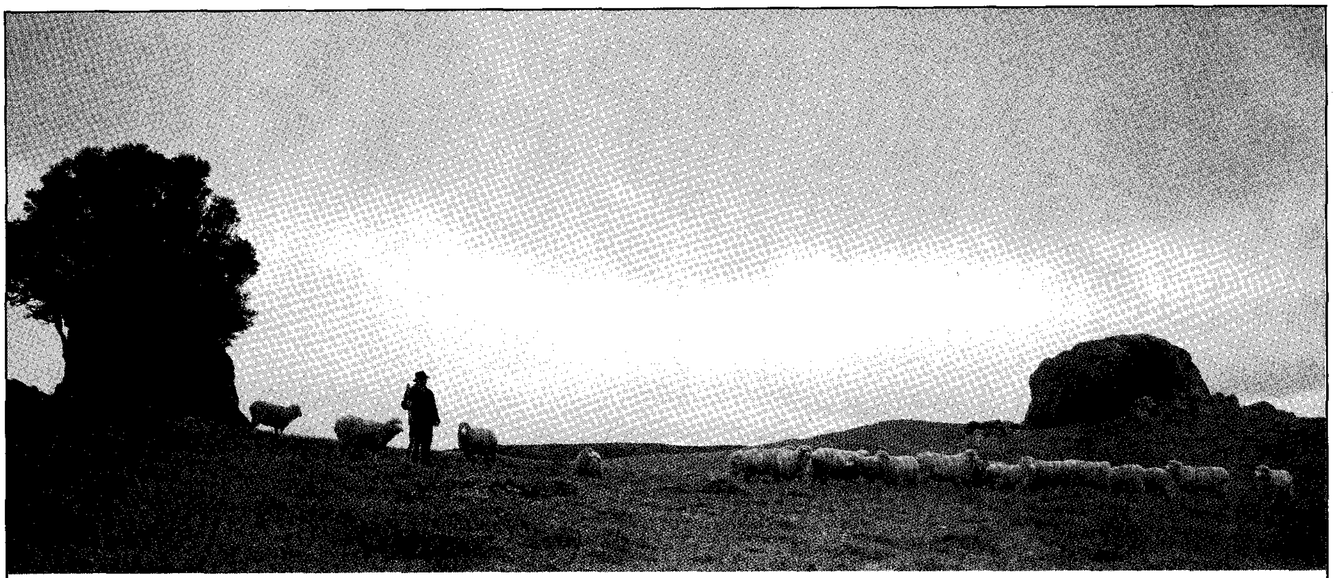
Celebrity chef **Alice Waters** still has Paris on her mind. The noted mistress of Berkeley's Chez Panisse hasn't scrapped her two-year-old plan to open a half restaurant, half culinary installation space in the Louvre—like a great reduction, it's just simmering on the back burner. After one of the directors of the museum abruptly resigned from his post as watchman over the *Mona Lisa,* the venerable Right Bank temple of art halted construction on the decorative-arts wing where the restaurant was to be housed. Waters tells us she's planning on waiting until next year to renegotiate with the museum. And in case you were wondering, the *très naturel* chef isn't looking to build "a Chez Panisse concession," according to a mission statement from Waters, though a California spirit prevails: The restaurant "must express the humanity of the artisans, cooks, and servers who work there . . . and must have the spirit and truth of the *handmade.*"

Additional reporting by Brooke Gosin, Suny Sehgal, and Carl Swanson.

DID MARVISI GET A GRIP ON LIFE?

It looks like nightlife impresario **David Marvisi** might be a winner at the game of Life. Marvisi, who owns Spa, has long coveted **Roy Stillman**'s vast Bleecker Street space, and though he hasn't sealed a deal, it looks close. "It's not true yet," said Marvisi's consultant **Steve Lewis**, who admits they want the space. "There's no deal. No money has changed hands." But Webster Hall curator **Baird Jones** tells us he was approached by a Marvisi employee earlier this month about setting up an exhibition of **Dr. Jack Kevorkian**'s paintings in Life's gallery space. Despite published reports that the club is about to reopen, Jones was told "the deal was a hundred percent solid." Stillman hadn't returned calls by press time.

Photographs: from left, Patrick McMullan; Corbis; Fitzroy Barrett/Globe Photos.



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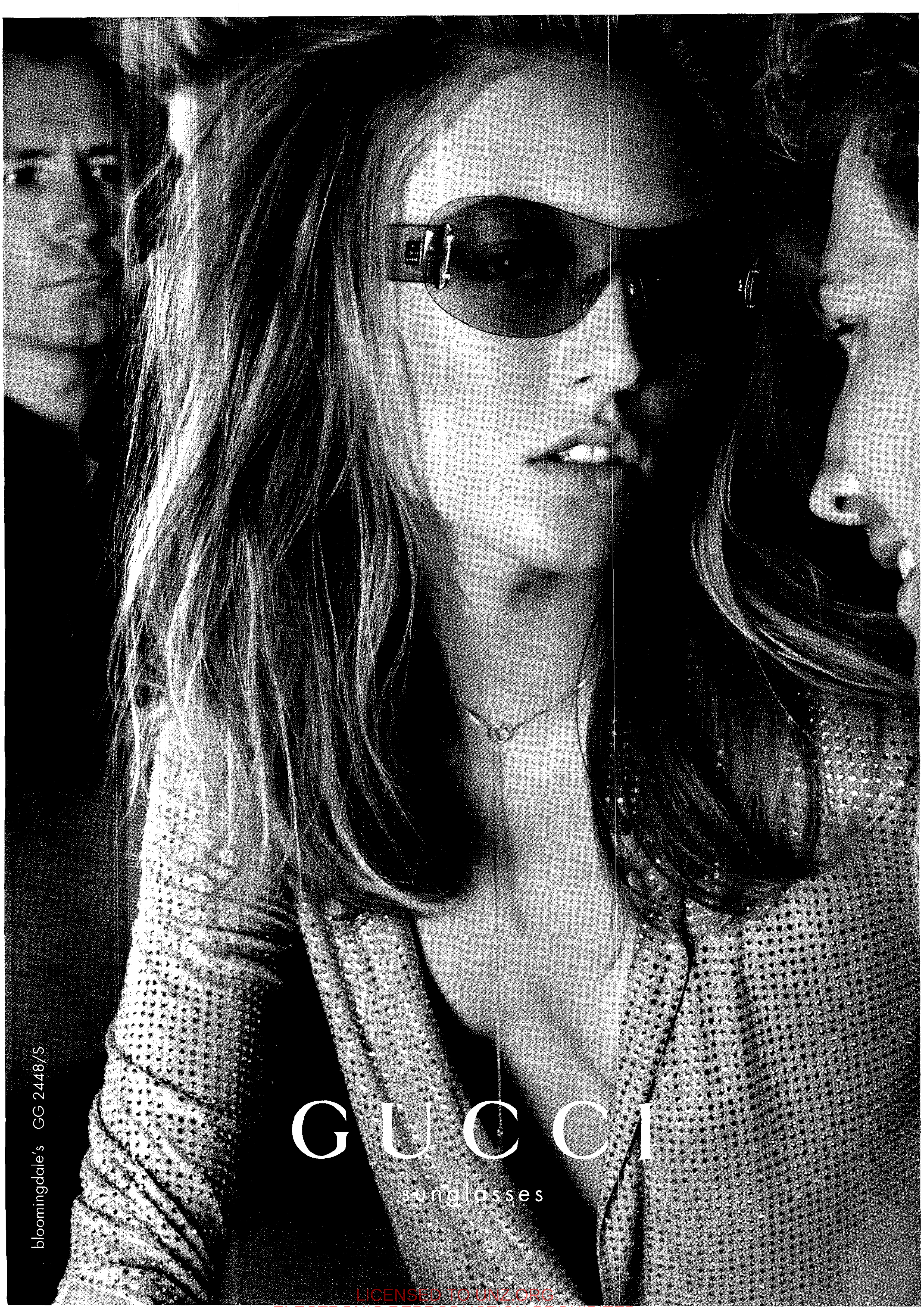
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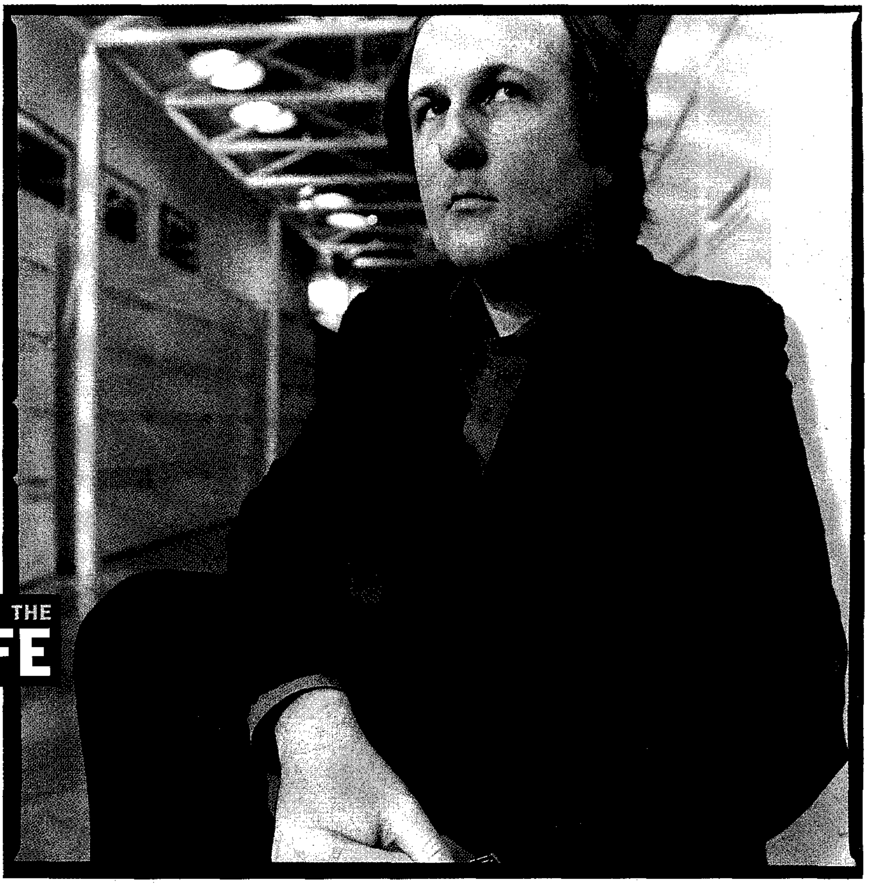
OLD MUSIC AND NEW MUSIC, FORGOTTEN MELODIES AND THE CRAZE OF THE MOMENT—*GEORGE GERSHWIN*

GOTHAM

Behind the Music

In a new novel, Bill Flanagan riffs on the music business—a world he knows all too well.



DAY IN THE LIFE

IT'S BARELY 7 A.M., BUT VH1 EDITORIAL director Bill Flanagan is already on the phone in his twenty-first-floor office, delivering his assessment of the music business to a Miami radio personality named Bubba the Love Sponge. "It was going great from the Beatles on *Ed Sullivan* through Nirvana," Flanagan says heatedly. "And all of a sudden it turned into Ann-Margret and Ricky Ricardo and a bunch of dancing Mouseketeers!"

If the hour is unusual for the 45-year-old Flanagan ("this is the earliest I've ever been up," he groans), the candid disdain for the industry is the very essence of his debut novel, *A&R*, a deft *Bonfire of the Vanities*–style satire with overtones of *Hit Men*. "The A&R man is the guy who hangs with the band," he explains. "And makes them feel good about the fact that the label's got a hand in their pocket."

Such iconoclasm notwithstanding, Flanagan's gig requires him to stroke the very sorts he skewers in *A&R*. "I'd definitely be interested," he tells a mid-morning caller in his faint Rhode Island accent. "All three of them are onboard?" The pitch is quintessential VH1: The surviving members of the Doors are offering to reunite for Flanagan's *Storytellers* performance series—with Iggy Pop, Steven Tyler, and Scott Weiland as proposed subs for Jim Morrison. "You don't know how rare that is," Flanagan says when he hangs up. "When you consider the kind of stuff I usually get pitched . . ."

There's barely time for lunch in the Viacom cafeteria before he's due at VH1.com's new *Blade Runner*–chic East Village HQ. Leaning against a freshly distressed column, Flanagan inspects the Website promoting his book, chuckling at a country ballad attributed to one of the novel's characters. "This is gonna restart those rumors that MTV is getting into the record business," he says with satisfaction. By three, Flanagan's back in Times Square, looking in on Elvis Costello, who's in an all-day rehearsal of an opera writ-

>

POLITICS **Campaign-Trail Traffic Report**

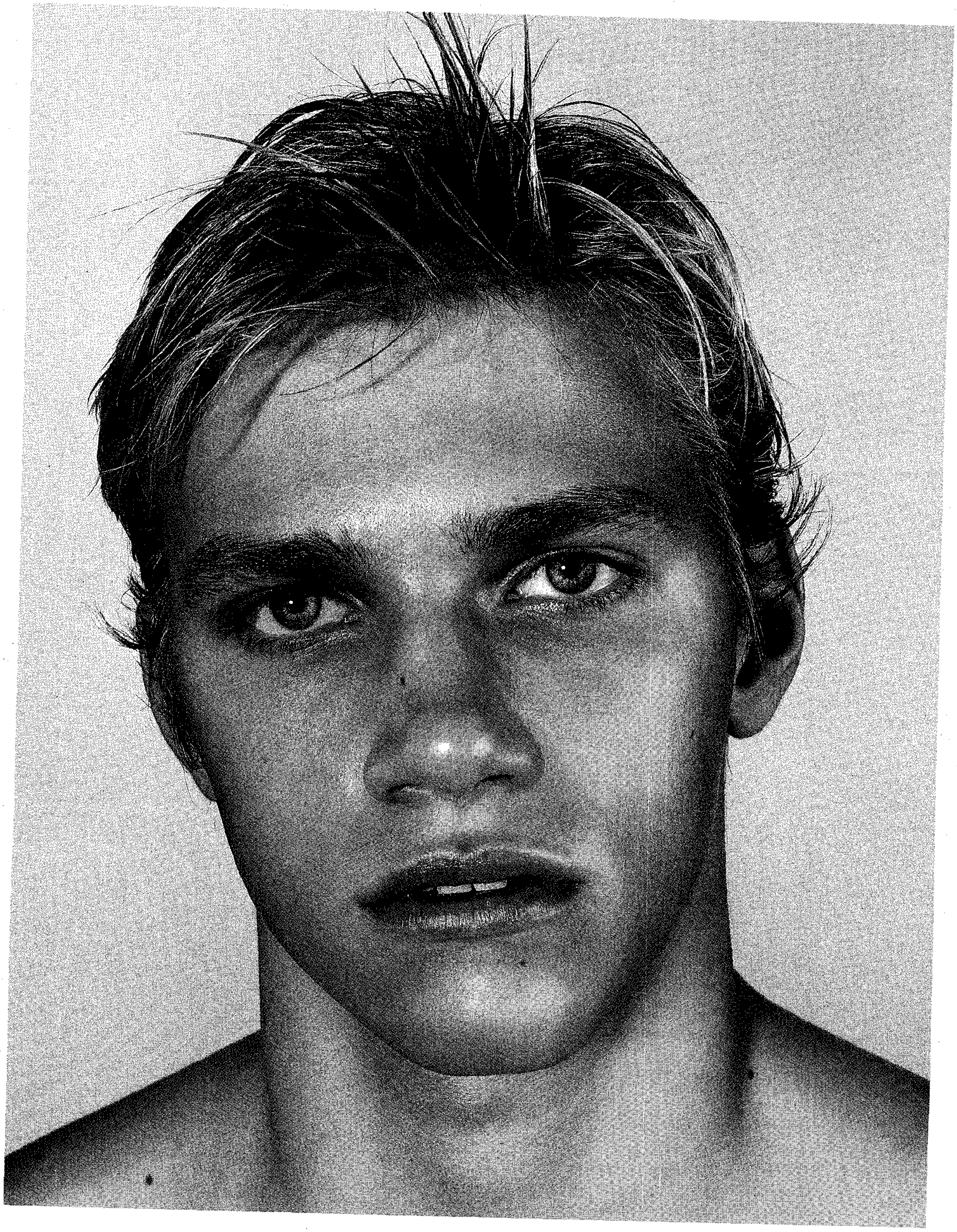
Congressman Lazio: Bias-crime legislation bad! *Candidate* Lazio: Bias-crime legislation good! (At least as long as Joe Bruno says so.) To misquote Dylan, he *does* need a weatherman to know which way the wind blows. ●

First Imus gig. Should help shore up the voting bloc that goes for unfunny racist humor and Hillary-is-a-carpet-muncher jokes. But we did like the fact that he knew Robin Byrd's theme song. ○

Humor alert! At LCA press-roast dinner in Albany, Hill actually pokes fun at herself, hauling her carpetbag up on the podium. Who knows? Maybe after she wins, a stint in *The Vagina Monologues*? ●

Comes out swinging at "Women for Hillary" breakfast, hitting the Rickster hard on choice and the Supreme Court. Applause proves that at least 1,000 New York women *do* like her! ●

Photographs: top, Mathias Braschler; bottom, Richard B. Levine (2). Illustration by Ingo Fast.



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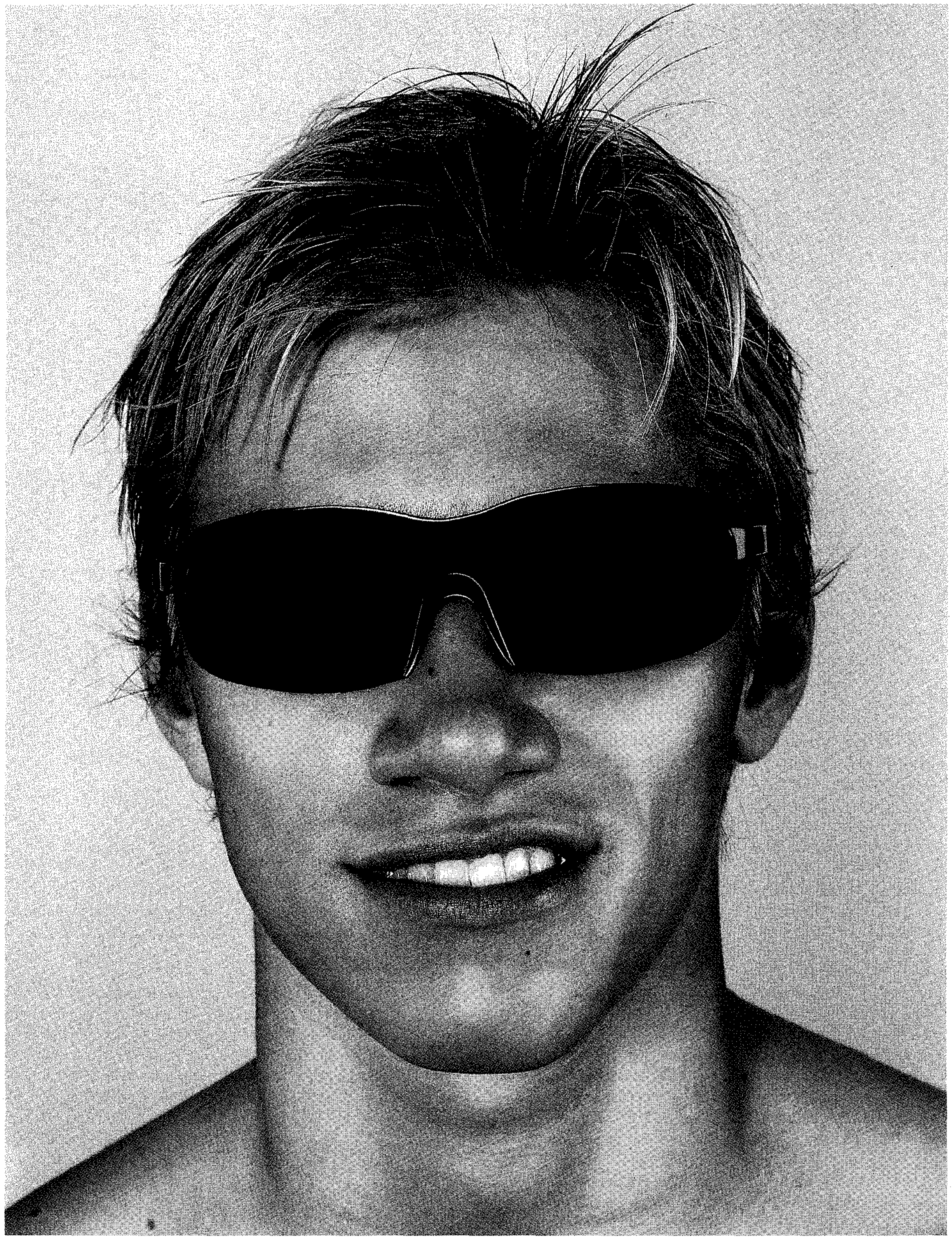


EMPORIO ARMANI OCCHIALI

Flanagan *continued from page 21*

ten by his keyboardist, Steve Nieve. The visit is just long enough for Costello and his wife to remind Flanagan of their plans to visit his Chelsea apartment next week.

Back in the office, Flanagan settles into an armchair to go over a set of "ten most significant moments in rock" for an upcoming episode of *The List*. "For punk, we *should* go for Television playing CBGB," he muses. "But that's not going to mean anything to most viewers." He settles instead on the release of the Sex Pistols' lone album.

Once he's dispensed with such trivia, Flanagan is free to close out the day as the celebrity-friendly face of VH1—this time at Radio City Music Hall, where Don Henley is sound-checking. Flanagan can't make it to tonight's concert—MTV Networks is holding its annual ad-sales cruise—but, he says, "I should pay my respects." The ex-Eagle recently taped an as-yet-unaired *Storytellers* installment in which he reworked "Life in the Fast Lane" as a rap number. As Flanagan chats with Henley's notoriously short-fused manager, Irving Azoff, the singer counts off a song with four shakes of a green maraca. The band—which tonight includes a quartet of trombones—kicks into familiar chords, set to a curious Caribbean beat. "Could it be"—Flanagan pauses dramatically—" 'Hotel California'?" Sure enough, Henley begins singing, with a discernible island lilt, "On a dark desert highway . . ."

Afterward, Henley stalks into the wings. "I don't know if I like this reggae version of 'Hotel California,' " he growls. Azoff attempts to distract his client, telling him, "My son just downloaded that rap version of 'Life in the Fast Lane' from Napster!" But the plan backfires as Flanagan looks on bemusedly. "I can't wait," Henley mutters, " to get out of this business." ETHAN SMITH

POLITICS

Answered Prayers

When the mayor decided to reach out to Patrick Dorismond's family, he took a call from a Franciscan who'd been on hold for weeks.

THERE'S SOMETHING INCONGRUOUS, SOMEthing Tom Wolfe–ian, even, about a friar in a full brown habit perking up to the sound of a telephone and saying, "Excuse me, that might be Johnnie Cochran." But a little on-the-job power-brokering is simply a new cross to bear for Father Brian Jordan, the 44-year-old Franciscan priest who volunteered to be Rudy Giuliani's middleman in reaching out to the family of Patrick Dorismond.

Plainspoken and hard-charging, Jordan was born in Cypress Hills and, despite a nine-year tour of duty in Washington, D.C., still speaks out of the side of his mouth in a broad Brooklyn accent. His role as a conciliator, a common calling of Franciscan friars, planted him face-to-face with crack dealers in the Bronx and rioting black and Latino factions in Washington—until last fall, when he was assigned to open a free immigration center in midtown's bustling Church of Saint Francis of Assisi. In March, Dorismond was gunned down by police seven blocks from the church, and Giuliani publicly aired the Haitian immigrant's police record. The priest took it personally: He wrote the mayor a letter and began calling City Hall. "I thought it was an unkind act," Jordan says. "I think I deserved some sort of response."

After the mayor's ballyhooed *mea culpa* about Dorismond at the 92nd Street Y, deputy mayor Joe Lhota finally accepted Jordan's offer, allowing the priest to reach out to the family on Giuliani's behalf. "I think he decided he had to make some changes," the priest says, "but it's not like Saint Paul falling off the horse. Conversion takes time." The summit plans immediately hit a bump: The family wanted Cochran in on the visit; the mayor did not. Jordan sympathizes with the family—"Their son was publicly pilloried, and they're furious"—but is hoping for a purely spiritual first meeting. "This is about reconciliation, not litigation," the priest says loftily, coining a phrase worthy of the Dorismonds' worldly lawyer. ROBERT KOLKER

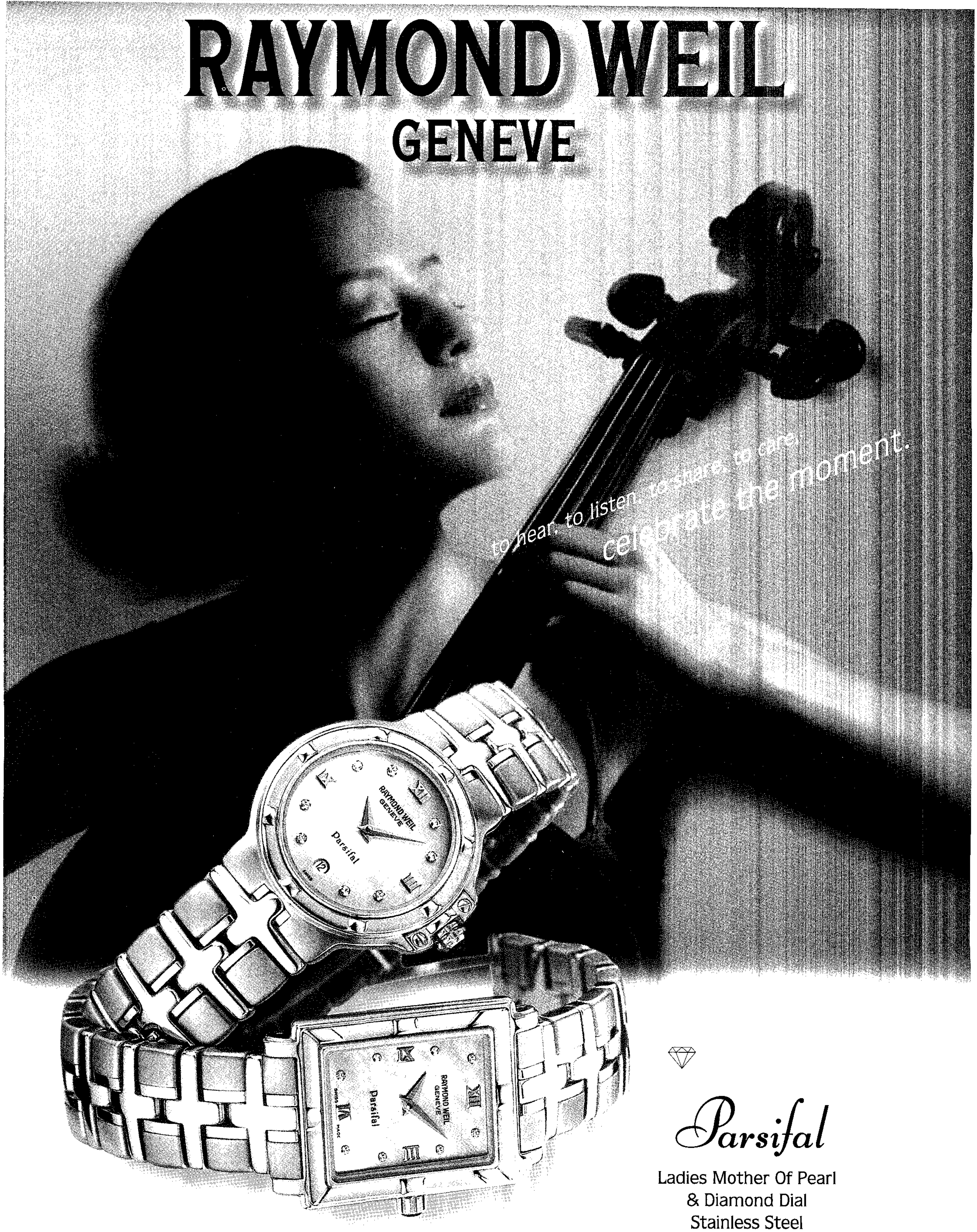
ARTBYNUMBERS

'Roid Rage

THE ESTATE OF LATE PHOTOGRAPHER ROBERT MAPPLETHORPE has sold more than $2 million worth of his work in the past year. And the just-closed show at the Cheim & Read Gallery in Chelsea of Mapplethorpe's earliest photographs, Polaroid self-portraits from 1972 to 1974, has only added to the tally. The 56 photos were taken with his first camera, a gift from the late curator Sam Wagstaff, when Mapplethorpe was 26, and the entire set will be published in a book by Arena Editions in November. These early snaps have never appeared at auction, where Mapplethorpes are regularly sold for up to $25,000. (This year, 39 of his photographs have sold at auction for more than $350,000 total.) Priced at $6,000 each, approximately 30 of the Polaroids have been sold to buyers that include the Whitney Museum, a top Hollywood producer who requested anonymity, and a prominent but as-yet-unnamed West Coast museum.

JOSH BAER

More art-world news can be found online at **www.baerfaxt.com**.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RESTAURANTS

Gold-Plate Special

Groveling will get you nowhere, New York: Three-star-Michelin man Alain Ducasse isn't going to seat you until he's good and ready.

ALAIN DUCASSE, THE MICHELIN-THREE-STAR French chef, is both amused and perplexed by his current dilemma. "We don't know what to do," he says through his translator and girlfriend, Gwenaelle Gueguen. They're sorting through a mountain of faxed requests for reservations at his new restaurant, a 65-seat culinary temple that opens this week on West 58th Street. So far he's received 2,700 entreaties, and he still hasn't responded to any of them. "We have received so many nice letters from people who have been to my restaurants in Paris and Monaco," he says. "It's like a private club. They will have priority. The people who don't know us will have to come later."

And don't even *think* about phoning Alain Ducasse At the Essex House (the restaurant's official name): This is the ultimate don't-call-us-we'll-call-you situation. "We are very full, but very empty," said Ducasse with an impish smile, trying to explain why he hadn't yet offered seats to anyone except a few friends who have been invited for the opening. Those who sent in faxes have been sent letters promising that they haven't been forgotten, and that they will be offered an evening . . . someday.

For months, the buzz has been building among New York food fetishists about this whimsical jewel of a restaurant (Baccarat crystal and Lalique light fixtures, sun-splashed gold-and-red décor, a miniature table for each lady's handbag, a window rose garden, a silk-lined private room that seats an additional ten) that will take just one seating a night and will close on weekends. With an expected tab of $250 to $300 per person including wine and tip, Ducasse will be the most expensive restaurant in Manhattan, significantly pricier than four-star favorites like Jean Georges ($85 to $115 prix fixe, truffles not included) and Le Bernardin (average check $125 per person). Naturally, this kind of gold-plated chutzpa makes him a target. "In France, Alain is God," says Eric Ripert, the chef at Le Bernardin and a longtime Ducasse friend. "But chefs here are saying, "Can he make it in New York?" They're scared of him. I think it's ridiculous to be scared; the competition is good for us. But everyone's looking for *Is he going to get killed by the press?*"

Those who expect to see Ducasse himself behind a hot stove will be disappointed. That's not how the man honored with the most Michelin stars operates. The 43-year-old superstar chef is too busy being the president of a French hotel chain, the chef or owner of five other restaurants (one in Paris, two in Provence, two in Monaco), and a consultant at four more (London, Paris, Mauritius, and Tokyo) to spend his time merely cooking. In New York, his veteran sous-chef, Didier Elena, will be doing most of the actual pot-stirring. "Obviously, it's nice to be able to see the chef," says Tim Zagat, a Ducasse devotee who doesn't expect the peripatetic chef's absence to be a problem. "If the sous-chef's fantastic, it won't matter."

"Everybody is telling me that it's not possible to do what I want to do," says Ducasse with a Gallic shrug. "But if New York doesn't have the ability to do this, where else in the world will? If I succeed with the décor, the casting of the clients and the staff, it'll be magic." Right now, your only chance to be part of that magic may be to appeal to the chef's romantic side; Ducasse said he couldn't resist last week's plea by a man who begged for an August table for his wife's 50th birthday. And how will restaurant critics, at least those who prize their anonymity, get in? "The gastronomic critics are so sly," says Ducasse with a sigh. "They'll find a way."

MERYL GORDON

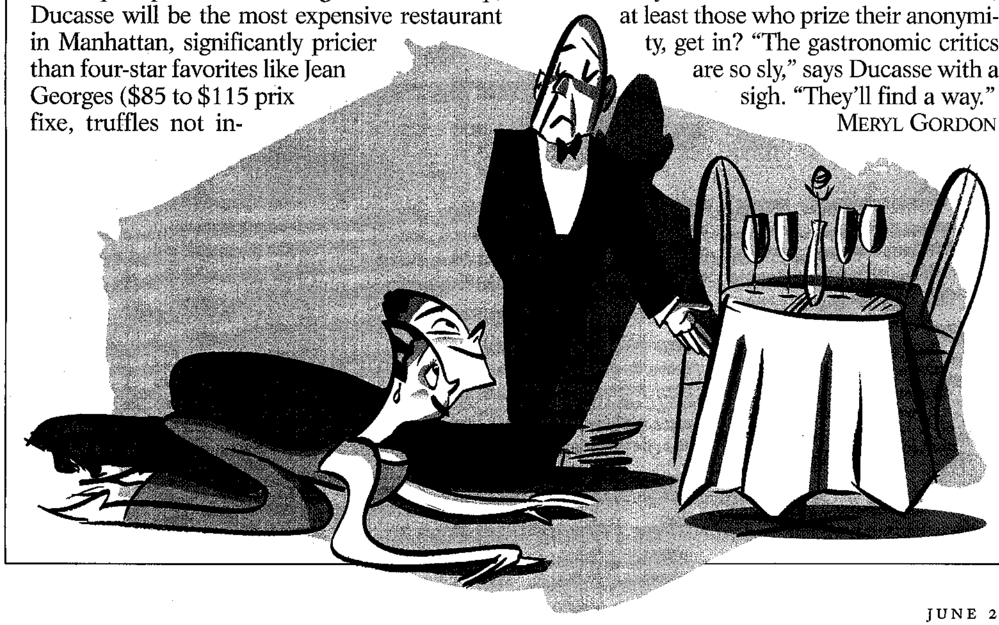


Illustration by Tom Bachtell.

BRAND X

Control Freaks

BRAND: Timex i-Control **AGENCY:** Fallon (MN) **CREATIVE DIRECTOR:** David Lubars

ARE YOU PUT OFF ENOUGH BY TOM Cruise's smugly mechanical sexiness in *Mission: Impossible 2* that you're already nostalgic for Keanu Reeves's smugly mechanical sexiness in *The Matrix*? Good news: Timex has commissioned a virtual remake of last summer's high-tech thriller in the form of a commercial for its new i-Control watches. In it, a Keanu look-alike dodges ultraviolent villains who hurtle toward him from every direction with whiplash-inducing velocity. He fends them off with gravity-defying kung fu moves and a little help from some i-Control watches, which he sets to beep distractingly at strategic intervals. The message: Trusty old Timex, which hasn't done a product launch this big since 1992's Indiglo, is newly equipped to take on tech-watch competitors like Nike and Seiko. At first it's a bit of a shock to learn that Tim Burton directed this baby blockbuster—what's he doing referencing *The Matrix*?—until you realize that it's just as much a clever homage to . . . Tim Burton. The dark and foggy gothic locale is *Sleepy Hollow*, one villain's metal talons call to mind *Edward Scissorhands*, and the overall visual style suggests Burton's *Batman*. In the end, the most shocking thing about this mini-movie is the blatant, jarring product placement of all those i-Control watches. Until the fog clears, the tag line appears onscreen (TIMEX I-CONTROL: RIDICULOUSLY EASY TO USE), and you remember that, duh, this is a commercial, so they're entitled—right?

SIMON DUMENCO

REALTY BITES

Buncha Amateurs

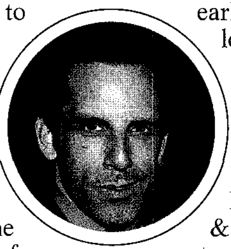
Is San Francisco too pricey? Puh-*leeze.*

LOOKING FOR A PLACE TO LIVE IN SAN Francisco, the *Times* reported recently, is "unlike the hunt anywhere else in the country, even overpriced Manhattan." Them's fightin' words to New Yorkers, who regard packed open houses, extortionate security deposits, and a perverse pride in such things as what separates Manhattan men from flyover country boys. But could the City by the Bay be catching up with gritty Gotham? *Fuggedaboudit.* In New York, according to William B. May's executive vice-president, Roberta Benzilio, who lived in San Francisco on a sabbatical, "property is scarcer. And the desire of people to live here has grown faster." So our rents still win the East Coast–West Coast throw-down. Corcoran broker Sarah Bond just helped her daughter move into a $3,600-per-month rental over a bakery in downtown San Francisco. Which sounds bad—except that it's *four bedrooms.* "That could be $9,000 here," notes a colleague. Let's also note that several hundred thousand dollars there buys a house, not just a second-rate two-bedroom. Chalk up San Francisco's quaking to a price spike in a formerly placid market. According to Jeffrey Jackson of MMJ Appraisals, the "paired sales index"—which tracks individual apartments as they sell and resell—indicates that prices in Manhattan have risen over the past half-decade by about 20 percent annually. "In the hottest San Francisco markets, it's over 40 percent in the last year," he says. "In some of the Bay Area and Marin County, it's more." Meaning that the Bay Area's real-estate gold rush is like its dot-com boom: an irrationally exuberant fad that stuns those (techies, Deadheads) unaccustomed to the realities New Yorkers take for granted. *Awww.*

CHRISTOPHER BONANOS

Ben Can't Sit Stiller

Actor ankles Franklin Tower apartment.



NEWLYWED ACTOR BEN STILLER, WHO married *The Brady Bunch Movie's* Marcia, Christine Taylor, last month in Hawaii, isn't going to honeymoon in TriBeCa. This winter, Stiller bought a two-bedroom, two-bath 1,895-square-foot apartment in the Franklin Tower for just under $1 million. His friends and neighbors would have included Mariah Carey, who ended her own protracted search by buying the penthouse of the art deco 17-story former office building. Then in April, as the first residents were moving in, Stiller put it back on the market for $1.4 million; within a month he sold it for $1.5. Not bad, considering that the *There's Something About Mary* star got his portfolio caught in his zipper earlier this year when he reportedly lost $250,000 trusting his savings to money manager Dana Giacchetto. Instead of changing into Mr. Furious (his superhero alter ego in 1999's *Mystery Men*), he cashed out of his condo. His broker, Bruce Ehrmann of Stribling Wells & Gay, wouldn't comment. The buyer gets a steam shower, a view of the Empire State Building, and a 24-hour concierge—plus the ghosts of bankers past.

CARL SWANSON

BIG DEALS

Upper West Side

1965 Broadway

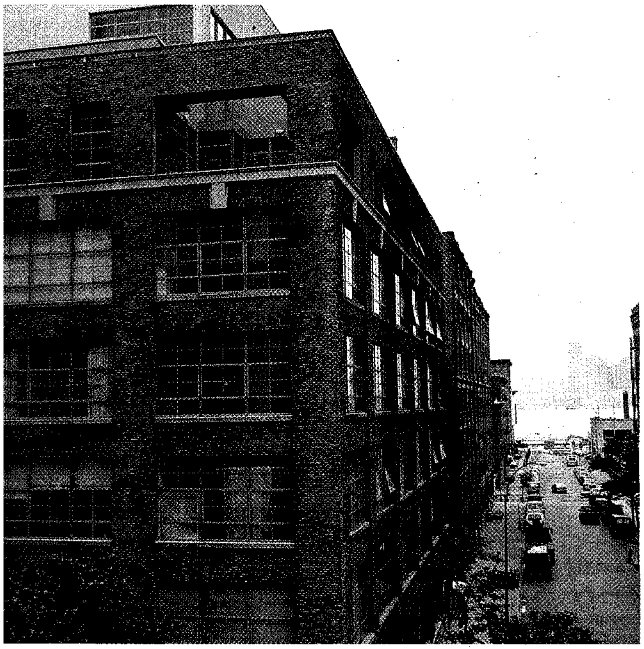
Two-bedroom, 2½-bath, 1,600-square-foot condo. Asking: $1.85 million. Selling: $1.875 million. Charges and taxes: $1,000. Time on market: one week.

WHO WANTS TO LIVE WITH Regis Philbin? The buyers of this penthouse, already renting in the three-year-old building that's also home to Rosie O'Donnell, liked it so much they paid more than the asking price. They have views of the Hudson and Lincoln Center, but they may not enjoy them for long: A New Economy baron from California has already offered them $1 million to flip it, according to Sumitomo Real Estate's Sachiko Goodman. He wants a pied-à-terre. Are her buyers going to take the bait? "I think so, yeah," she says.

TriBeCa

195 Hudson Street

10,000-square-foot condo. Asking: $7.6 million. Selling: $7.25 million. Charges and taxes: $5,407. Time on market: two and a half years.

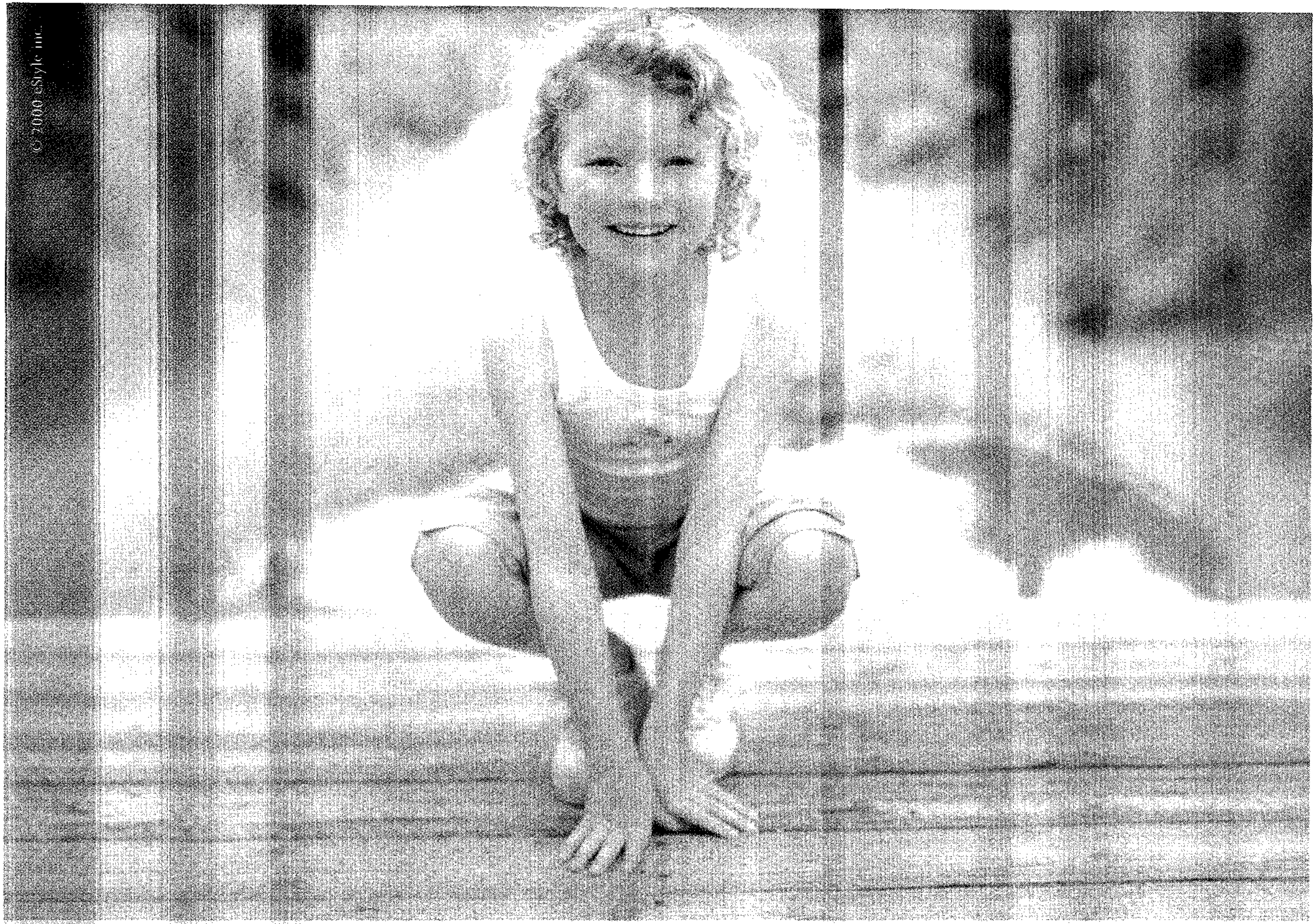


Dutch treat Double penthouse with Holland Tunnel view at 195 Hudson Street.

"IT'S A MOTHER," SAYS DOUGLAS Elliman broker Len Bromberg of the side-by-side penthouses he just sold together. The buyers "wanted as large a space as possible with a view of the water." They're moving out of an apparently insufficiently huge 5,000-square-foot TriBeCa loft. Their new place has more than 3,000 square feet of terraces and twenty-foot ceilings (except in the mezzanine level, where there'll be a bedroom and media room). "They're not Wall Street people *at all,*" says Bromberg. They're much cooler than that, albeit just as super-duper rich: The husband has an architecture background and is designing the space himself, right down to the glass-enclosed lap pool on the roof.

C.S.

Photographs: top, Robin Platzer/Twin Images; bottom, Sean Hemmerle.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THE SCENE

Holding Sway

Photographs by Patrick McMullan

THE SEA OF KANGOL HATS INSIDE THE ZIEGFELD THEATER JUNE 12 indicated that *Shaft* is most emphatically back—and that its star, Samuel L. Jackson, has the power to influence trends in headgear as much as he reportedly influenced the movie's script. As soon as Isaac Hayes's closing track began to fade, the crowd dashed out to Centro-Fly to celebrate. (Jackée Harry and Star Jones stopped in the lobby to pay tribute to original *Shaft* masters Gordon Parks and Richard Roundtree.) Downtown, Funkmaster Flex waxed nostalgic with Jackson 5 hits and, in another nod to Sam Jackson, mixed in songs best known for being on the *Pulp Fiction* soundtrack, interrupting the deafening tunes only to send shout-outs to the "old school"—including one to Peggy Siegal, another icon of influence. Flex's voice was, in fact, the only one that could be heard; Busta Rhymes and his impenetrable posse locked fists and pulled one another close to whisper like Mafia dons in a cloud of smoke, while Kelsey Grammer did a white-boy shuffle as Taye Diggs, Steve Buscemi, and Wesley Snipes mimed approval. At the bar, Jimmy Smits explained to friends why he didn't have enough pull to get a float at the Puerto Rican Day parade like Rosie Perez: "She was wearing heels." KRISTINA RICHARDS

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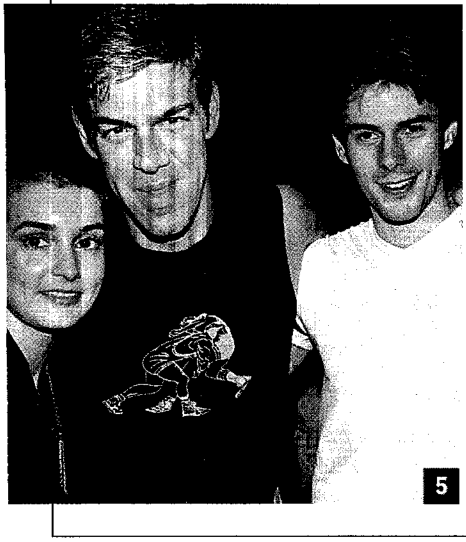
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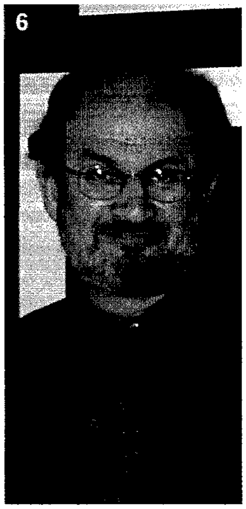
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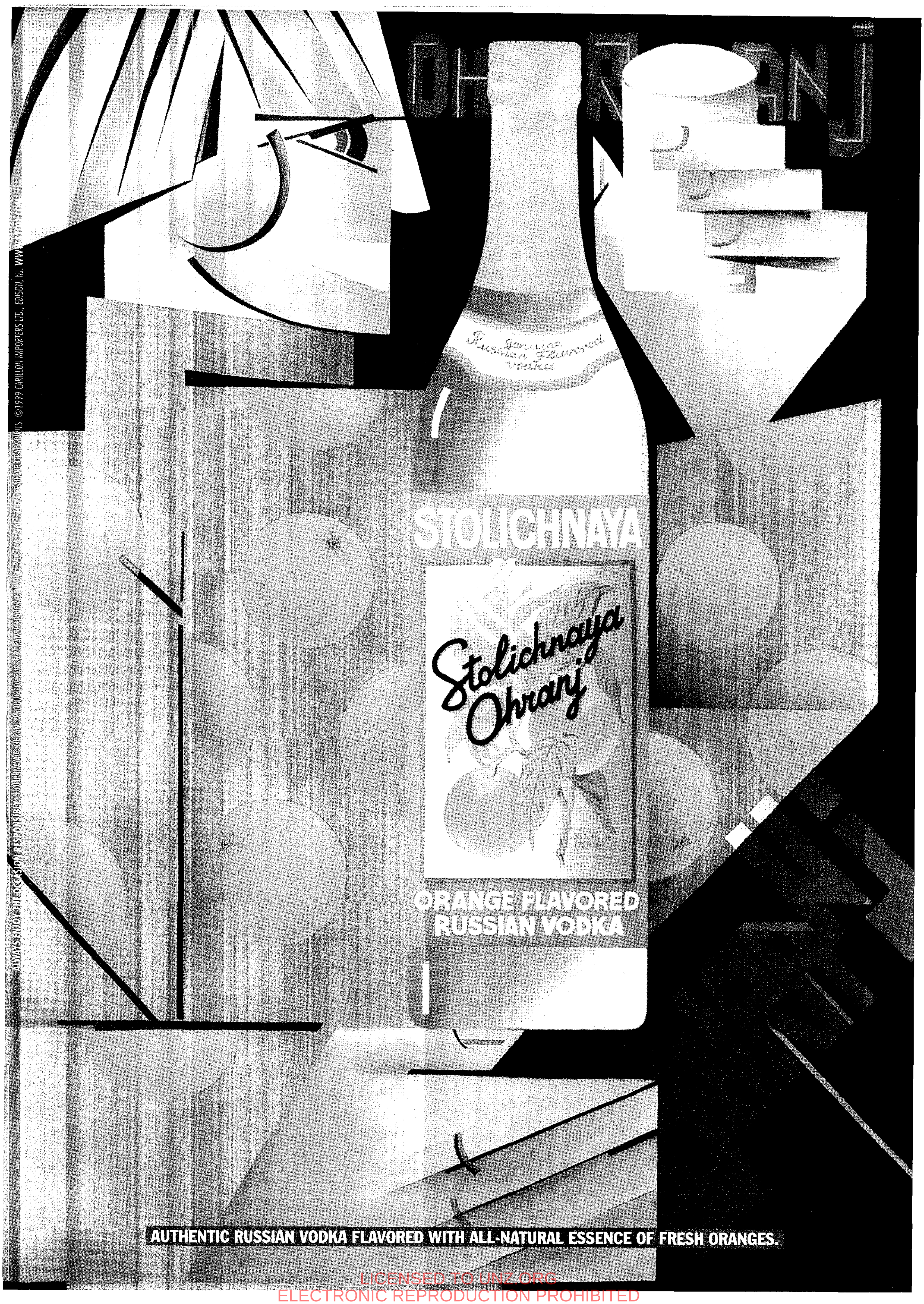
HOUSE HAL HOUS
HALE HO
9

1. Bobby Flay and Ed Burns at the Coach Hamptons Collection party on Ocean Road in Bridgehampton. 2. Calvin Klein and Barry Schwartz at the Zero Tolerance gala at the Metropolitan Pavilion. 3. Dr. Richard Parsons, Queen Noor of Jordan, and Piaget's Robert Filotei at the Piaget Polo Classic at Conyers Farm in Greenwich, Connecticut. 4. Miss Jones and Isaac Hayes at the *Shaft* premiere. 5. Sinéad O'Connor, Kevyn Aucoin, and Jeremy Antunes at O'Connor's record-release party for *Faith and Courage* at Lava Lounge. 6. Salman Rushdie at the *Vanity Fair* party for the Absolut Exhibition at Grand Central's Vanderbilt Hall. 7. Calvin Butts and Oscar de la Renta at the Harlem Renaissance Day breakfast at City College. 8. Leona Helmsley flanked by models at the John Lobb boutique opening. 9. Dr. Lorraine Hale and John Starks at the Hale House gala at the Plaza Hotel.

OHRANJ
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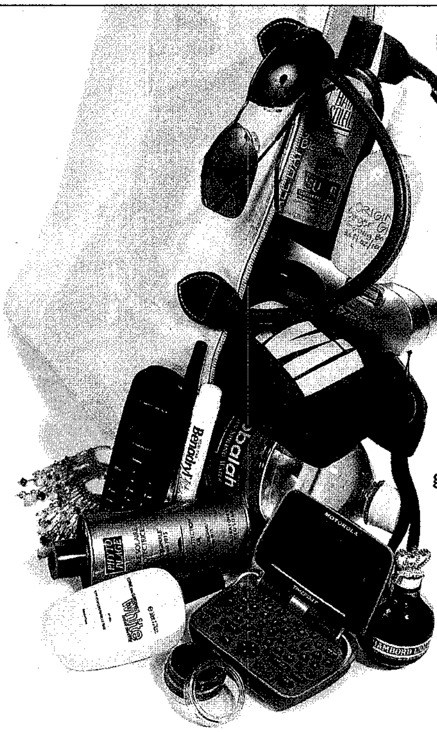
GOTHAMSTYLE

Beach-Bag Bingo

Packing a beach bag is like compiling a mix tape—the old favorites have to be there (sunblock, sunglasses, a good book), but it's the surprises (dangly earrings, a mini Polaroid camera) that carry you through the weekend. We asked four New Yorkers—Avi Adler, Diane Ghioto, Mandie Erickson, and Jane Pratt—for their must-have sand companions and learned that these urbanites don't stop working just because they've gone beyond the city limits. Adler never leaves home without flower clippers "for roadside gatherings." Ghioto and Erickson communicate electronically from their beach towels: Ghioto's on her Nokia cell phone with her restaurant, and Erickson e-mails clients with her Motorola two-way pager. While editing, Pratt tunes out with CDs like Hall and Oates's *Greatest Hits* and the *Virgin Suicides* soundtrack. But these folks know how to pack for a party, too. Erickson spikes boardwalk-bought juices with Chambord, and Adler stuffs his tote with feather boas and body glitter "in case a good dance party comes up." KRISTINA RICHARDS

The OBSERVER
Lazio's Role Model? Hold Onto Your Hats: It's Senator D'Amato
AB SOLUTELY FAB ULOUS
Body & Soul NYC

AVI ADLER
floral designer
Bag: Plastic market bag from Israel
Adler's essentials: feather boa, Jockey briefs, the New York *Observer, Absolutely Fabulous* videos, Troentorps of Båstad clogs, body glitter, *Body & Soul* CD.



MANDIE ERICKSON
publicity director, Seventh House PR
Bag: Longchamp roll-up tote
Erickson's essentials: Diesel sunglasses, Bain de Soleil Gentle Block sunscreen, Origins Ginger Gloss body spray, Polaroid I-Zone camera, e.vil sweatshirt, Kabbalah water, Chambord, Motorola P930 two-way pager, Motorola World Phone, Kiehl's lip gloss, Comme des Garcons White eau de toilette, Phytoplage sun-protection oil for hair, Erickson Beamon earrings, Benadryl Itch Stick.

JANE PRATT
editor-in-chief, Jane *magazine*
Bag: Plastic market bag from Living Doll
Pratt's essentials: Ralph Lauren towel, Le SportSac coin purse, *The Virgin Suicides* soundtrack and the new Belle & Sebastian CD, Bain de Soleil SPF 30 sunblock, BeneFit Vitamin E stick, Sony Sports Discman, Polaroid I-Zone camera, Chloé aviator glasses, *A Heartbreaking Work of Staggering Genius* by Dave Eggers.

DIANE GHIOTO
owner, Isla restaurant
Bag: Coach tote
Ghioto's essentials: Pottery Barn Hamptons Sun Chair, Burberry bikini, Kiehl's Klaus Heidegger's All-Sport sunscreen, Calvin Klein lip gloss, Jo Malone lotion and perfume, *Havana Dreams* by Wendy Gimbel, J.Crew waffle robe.

Photographs by Michael Kraus.

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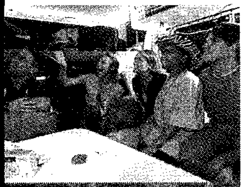

monday

10:00 pm
Road Rules Maximum Velocity
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A brand new series

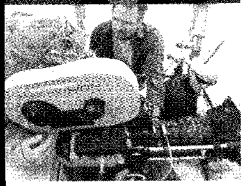
tuesday

10:00 pm
The Real World New Orleans
All new episodes

10:30 pm
The Lyricist Lounge Show
All new episodes

wednesday

10:00 pm
Daria
All new episodes



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CELEBRITY DEATHMATCH

thursday

10:00 pm
Celebrity Deathmatch
All new episodes

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THE CITY POLITIC MICHAEL TOMASKY

Going by the Pols

Banking on more votes for Freddie Ferrer, the Bronx Democratic leader drops a former ally in order to back a dubious new one—a tactic Ferrer himself wouldn't condone.

ROBERTO RAMIREZ, THE DEMOcratic leader of the Bronx and one of the three or four most powerful Democrats in the city, told me last week that he doesn't want to do this politics thing for the rest of his life. He desperately wants to teach. He wants to drink more amply from life's vast cup. He would like, for example, to try skydiving. "I have always wanted," he said, in that voice of his that explodes out from deep in his diaphragm, "to jump out of an airplane."

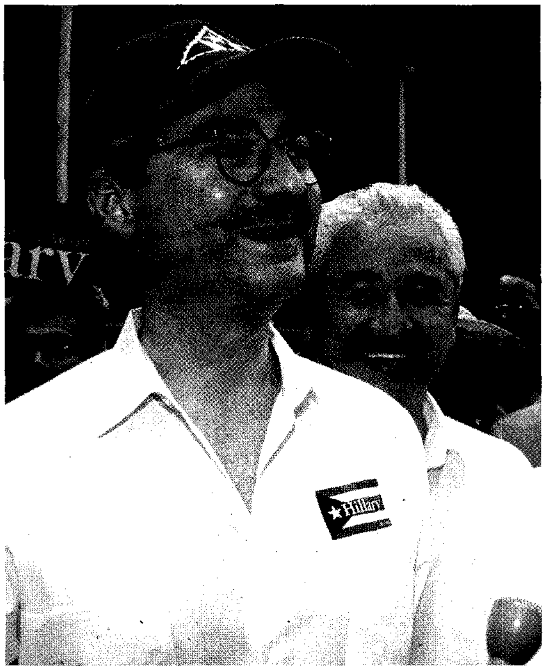
And maybe he just has.

For five years, Ramirez has been known, and widely admired, as the guy who made the Bronx matter again. When he became chairman of the Bronx Democratic Party, he took over an organization that wasn't paying its rent and couldn't deliver enough votes to fill a laptop case. Ramirez turned it around. Ruth Messinger may have been creamed everywhere else, but she carried the Bronx. Eliot Spitzer, who won the attorney general's race by a mere 25,000 votes (out of 4 million cast), may have triumphed precisely because of the massive get-out-the-vote operation Ramirez put together in his borough in 1998.

Ramirez worked hard. Ramirez was smart. Ramirez enforced party loyalty—in the good way, mostly, the way political bosses are supposed to if they wish to do any honor at all to their title. Ramirez did not make mistakes.

Then, two weeks ago, he called Bronx congressman Eliot Engel—a six-term incumbent with a respectable enough record of service—and told him that he, Ramirez, would be working against Engel this fall, and for a Democratic state senator who was challenging him.

So what, you say? So this: This sort of thing never happens. I mean ever. So when it does, people who track such exchanges of small-arms fire naturally wonder why. The why, in this case, seems mainly to be that Ramirez and Engel detest each other. But this is local politics, and local politics is never quite that simple, especially in New York City, especially when the story involves a Puerto Rican, a Jew, an African-American, a nascent mayoral candidacy, and, at bottom, the central and ever-looming question of the soon-to-arrive post-Giuliani era. Namely: When Democrats get their hands on the throttle of power again, will things just go back to being the way they were?



United? When Roberto Ramirez (rear) backed a challenger for Eliot Engel's congressional seat, Ferrer declined to concur.

FIRST, LET'S ESTABLISH THAT RAMIREZ AND Engel don't like each other.

"Eliot Engel is my own congressman," Ramirez says. "I spent six years working my heart out for this man. But now I believe Congressman Engel has no connection to that district. He has forfeited his right to my support."

"I'm a reform Democrat," says Engel. "I did not go into politics to kiss the ring of the county leader. I have found Roberto to be the most autocratic county leader during my 24 years in public office." Then: "Roberto has conducted a reign of terror in the Bronx."

There's more. Ramirez: "Do you know that for the ten years he has been my congressman, he has never once been to a school in the district?"

Engel: "Not only have I been to schools, but I went to P.S. 86, which is in Roberto's district, and I brought Education Secretary Richard Riley there for an event. Roberto wasn't there."

Ramirez: "In a district like his, with such a large immigrant population, he has shown no interest in the problems of immigrants or immigrant legislation."

Engel: "I can document hundreds of cases where Roberto's office has referred immigration cases to my office, even when the people lived in [José] Serrano's [neighboring] district."

Ramirez has thrown in with Larry Seabrook, the aforementioned state senator. State senators, as any of them will be quick to tell you, have a hard time making the papers. Seabrook, though, has shown an unusual talent for getting press: first, for funneling almost $400,000 into a community-development agency that the *Daily News* documented beyond argument did not produce a lick of work; second, for being the first elected official to align himself with the Reverend Al Sharpton; third, and most impressive, for requesting—and getting—more than $25,000 in per diem expenses, putting in for 479 days of travel and meals over a two-year period during which the legislature actually worked only 131 days.

On top of all that, when Ramirez first ran for the county-leader position, Seabrook was against him! And Engel was for him. Love that Bronx.

NOW TO THE BIG PICTURE.

Ramirez wants desperately to elect Bronx borough president Fernando Ferrer mayor in 2001. For that to happen—and right now, people generally re-

Photograph by Richard B. Levine.

gard Mark Green and Alan Hevesi as the favorites—Ferrer has to build a coalition that can get him a lot of votes in a Democratic primary. So when Ramirez ditched the Jewish incumbent in favor of the black challenger, not a few observers wondered if Ramirez wasn't telegraphing that Ferrer's campaign—which Ramirez will in all likelihood be running—would be, you know, a Rainbow Coalition II kind of thing. "This was the talk of the breakfast before the Israel Day parade," says one insider. "People were saying, 'Will this be the mark of his administration? Will the Jews be shunned?' "

This sort of talk is unfair to Ramirez, who has usually been ethnically fair-minded in the awarding of judgeships and so forth. And in Ferrer's case, it borders on egregious. First of all, he has not endorsed Seabrook. He's neutral in the race and says he told Ramirez that "I am not on this page" with him, but he and Ramirez are so close that anything one of them does is usually imputed to both.

Second, Ferrer doesn't think in racial categories in that way. I know this personally, as Ferrer was the only politician in town to read my book—which consisted in large part of a critique of racial and ethnic identity politics—and ask me out to dinner to talk about it and say he agreed with a lot of it. I also know it because it's not the way he has ever governed, and he deeply resents the idea that people would put aside his years-long record of not throwing gasoline on racial fires and decide that this one episode has turned him into Sister Souljah. "If that is what this is, and it's rearing its ugly head, then that's sad," Ferrer says. "Because I have never behaved that way. If you have even one colleague who can say that I ever, even off the record, engaged in that kind of discourse or thinking, I would consider myself unfit for office. Unfit! Do you hear me?"

I believe him. But people will talk. State Senator Eric Schneiderman, who represents Riverdale, was quoted in the *Riverdale Press* saying that Ramirez's endorsement of Seabrook would not be a good thing for Ferrer with Jewish voters, which led to a "testy" (Schneiderman's word) phone conversation between the two men that Ferrer says he terminated abruptly after lecturing "young Eric Schneiderman" (Ferrer's phrase) about the responsibility of public office and choosing words with care. And a Ferrer aide acknowledged that "some of our Jewish supporters are pissed as hell at Roberto."

Ferrer is no racialist, and he has no truck with racialists. But his friend and ally has made an odd miscalculation, and in doing so put Ferrer in a bit of a box. If Ramirez hated Engel that much, he could have simply told him, "You're on your own this time," which wouldn't have attracted the attention he drew by endorsing an opponent whose career has been distinguished for all the wrong reasons. And Ferrer could have stuck by Engel publicly. Now they have the most prominent Jewish pol in their borough calling donors, many of whom Ferrer might be calling on himself next year, and saying, *I need your help because my own party's against me.* Besides, Engel will probably win.

All of this just in time for this Wednesday's Bronx Democratic dinner. Maybe Ramirez can parachute in.

E-mail: tomasky@aol.com

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THE BOTTOM LINE JAMES J. CRAMER

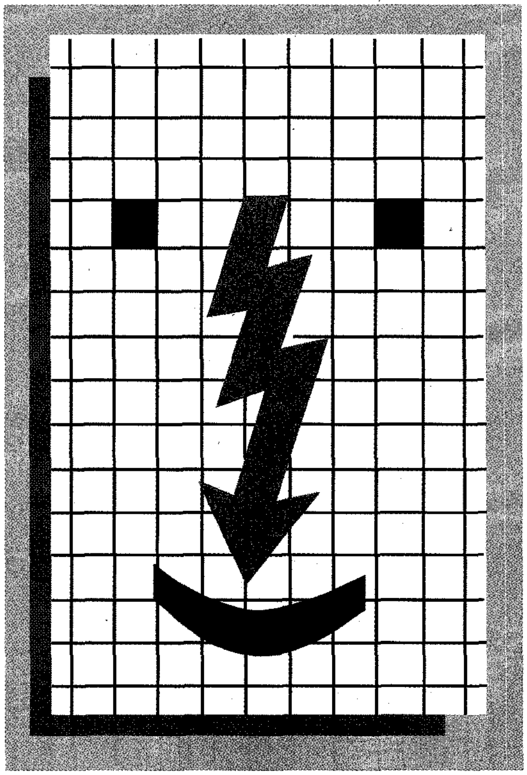
Short People

Throughout the decade-long bull market, I often missed the thrills and chills of serious short selling; luckily, for those of us with a taste for the downside, good times are back.

GUESS WHERE THE EASY MONEY'S being made on Wall Street this year? On the side that had been pretty much forgotten about in the past decade of awesome prosperity: the short side. That's right, betting against stocks and ringing the register when they get blown out of the water has become the most lucrative endeavor downtown, far surpassing buying and holding stocks or flipping once red-hot initial public offerings.

And it's about time. Nothing is more fun, more rewarding, or more challenging than spotting a short, a company that is too high and deserves to trade lower, and then profiting from it. In the hallowed tradition of hedge funds, short selling is the ticket to wealth. It is the thinking man's game that requires you to be a sleuth, a skeptic, and a nonbeliever. People have always been able to make money betting against equities. In the great bear raids before the creation of the Securities and Exchange Commission, speculators preyed on whole industries, driving stocks down with whispers and rumors and raw sell orders. Short selling was such a successful game at one time that the government created rules to make it tougher on speculators. You are no longer allowed to buy a stock and bang it down mercilessly to foment panic. You have to wait until real sellers materialize.

But it is not the rules of the game that determine the profits; it is the fundamentals, and for the first time during this great new revolutionary era of on-line trading, do-it-yourself investing, and widespread individual ownership of stock, the fundamentals have turned south. The Federal Reserve, in its desire to stomp inflation, has raised rates to the point where business is faltering throughout the country. And when the results come in for the second quarter, we think, the disappointments will be evident in a host of industries, from retail to autos, from wood to chemicals, and from industrial to financial companies. The stock market of late has become excited about the "soft landing" that the Feds are trying to engineer, to bring the economy back to a slower, steadier growth with lower inflation. But that means that many companies that had been thinking we were in for boom times have simply gotten it wrong. There is too much inventory and too little demand. Prices have to come down, and all of those beautiful earnings estimates they made to Wall Street at the beginning of the year, when the Fed was still accommodating, will turn out to be pie in the sky. The disappointments will cause stocks in these industries to fall, since money managers are never forgiving of companies that miss estimates, no matter what the excuse.



Can you profit from the short side in the home game? Do you have to be a pro to bet against stocks? I don't think so. I learned the game from my wife, Karen, an inveterate short seller from our dating days, when she worked at the legendary short-selling firm Steinhardt Partners, in the eighties. She coined money on the short side during two slowdowns similar to this one, the 1990 and 1994 economic declines. How did she do it? First, she recognized that you had to go after popular companies that were on everybody's buy list. You had to go after the favorites, betting that some analyst would break ranks and downgrade a stock from a buy to a hold. She studiously avoided betting against companies nobody cared for to begin with. Second, she wanted a short to have some economic sensitivity. Drug and food companies don't get hit by a recession; companies that sell lumber and windows and cars do. Third, she looked for companies with suspicious accounting that should have been doing worse than they were saying. Fourth, and most important, she never shorted companies that, logically, could get takeover bids, because you will be squeezed up and out by rumors. With those rules, you won't go wrong.

Shorting, however, can be incredibly dangerous, because if you pick a stock and *nothing* goes wrong, you can lose a fortune. Fourteen years ago, I got it into my head to short Noxell, the shaving-cream-and-makeup company that, at the time, was independent and growing like wildfire. I had heard of a potential sales slowdown, and thought I could clean up from a shortfall. I started my short at $50, selling 10,000 shares at each point up, but in less than a week's time the

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Illustration by Igor Kopelnitsky.

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stock had jumped 8 points. As the stock climbed, the pain became intolerable as visions of a "short squeeze," where buyers gang up on the short sellers, corrupted my thoughts. Each point up brought with it a sense of embarrassment and loss unequaled by long-side pain.

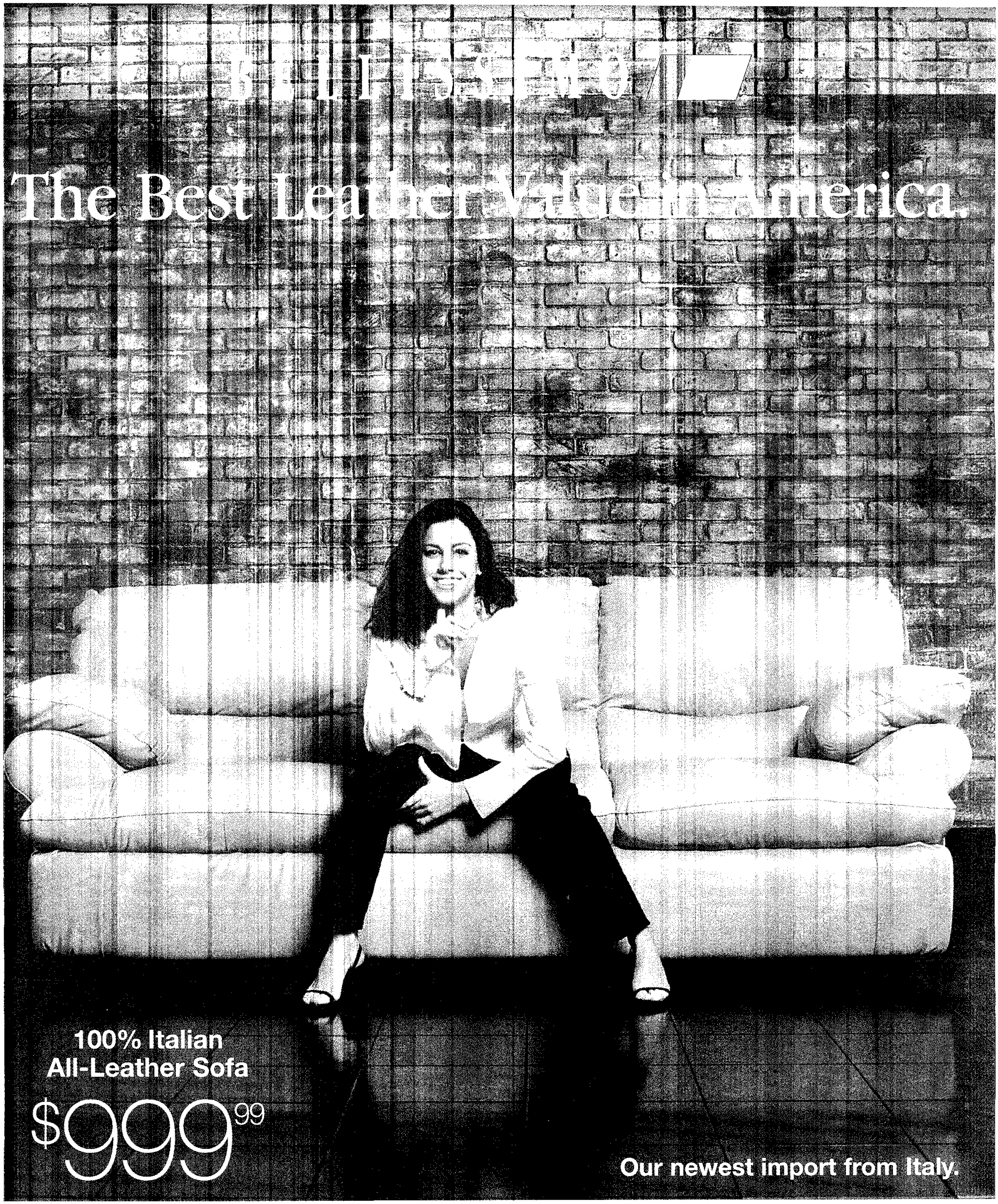
How wrong could I be? I doubled down at $58, selling short 100,000 more shares at one level. Two days later, the stock vaulted to $63. I could barely think. I searched everywhere for answers about how I could be so wrong. Was there a new shaving cream coming? A new makeup line? Had someone heard something I didn't about improved business prospects? I began to call friends and acquaintances in the business, desperate for information. But no one knew a thing.

Finally, when I could take the pain no longer, I called my then fiancée, Karen, and asked her if she had heard anything about the ramp in Noxell. I asked her to check with friends who ran the major over-the-counter desks on Wall Street. I will never forget the answer she came back with: "Some little hedge fund's been shorting the hell out of it, and now OTC guys are spreading word that P&G's going to bid $90 for it. He's got to capitulate.They're gonna put the little guy out of business by forcing him to cover. Get on board."

The little hedge-fund guy was me. I immediately bought 250,000 shares, reaching as high as $69 for it. The pain of the short was extinguished; the loss remains one of the biggest of my career. Sure enough, a few years later P&G bought Noxell, but it didn't pay much more than I did in my panic cover.

I had violated all of the cardinal rules. I had shorted a potential takeover name with no economic sensitivity and solid accounting. "You deserve the pain," my wife, known by the time of her retirement as the Trading Goddess, explained. Right now, the pain on the short side is virtually nonexistent. There are so many companies stumbling, but don't overstay your welcome. One day, the Fed will realize just how slow the economy has become and will no longer be the enemy of the stock market. And the long side will rule again. ■

James J. Cramer is manager of a hedge fund and cofounder of TheStreet.com. His fund often buys and sells securities that are the subject of his columns, both before and after the columns are published, and the positions that his fund takes may change at any time. Under no circumstances does the information in this column represent a recommendation to buy or sell stocks. Cramer's writings provide insights into the dynamics of money management and are not a solicitation for transactions. While he cannot provide investment advice or recommendations, he invites comments at jjcletters@thestreet.com.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MEDIA MICHAEL WOLFF

The Liquidator

Your burn rate's too high, and time is running out on your Internet dream. If you call Fred Seegal, you can salvage something—but it may be the toughest call you make.

THE WEBSITE OF THE WEEK IS fuckedcompany.com—with a logo in *hommage* to Fast Company—where you win points if you vote correctly for the next dot-com collapse.

In London, if you get a little cocky or full of yourself, people just say *Boo!*—for Boo.com, the lavishly funded start-up that just closed its doors.

In New York, APBnews closed its doors (although its laid-off staff, apparently unfamiliar with old-economy layoff protocols, kept showing up for work).

Salon, too, started to disgorge people.

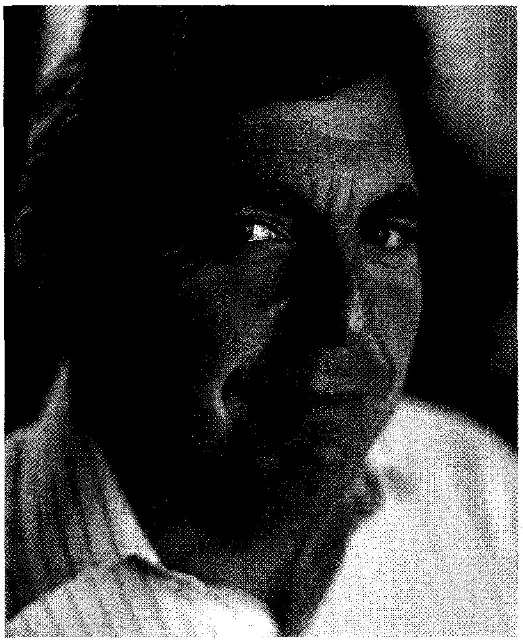
Even CBS and NBC, no longer able to foresee an IPO for their Internet holdings, have begun to downsize their Internet staffs.

And Microsoft is kaput.

It certainly seems obvious to me that the Internet, or at least Internet *culture*, as it has helped shape the consciousness of our time—anyone can be transformed through business and technology—is over, done with, *finis*. And it seems to me that, considering what's in store, cyber people would not want to wait around for the final scene of crash and burn, and ought to just pack up. Get some rest. Think about tomorrow, another day. (Personally, I can't imagine why Gates himself doesn't just say, *Okay, game over, good run.*) Possibly, even, come to some kind of moral attention—and try to dwell for a moment on the meaning of all this.

But, very likely, that's just my world-weary literary-ish take, and a misapprehension about human nature—people, oddly, don't seem to want rest or introspection—and the business process (in an old economy or new). So, whereas I am most tempted to write the story of the end of the boom/mania/fun, with appropriate irony/bittersweetness/newfound maturity, I am instead going to recognize that in business, if not literary, terms, the game never stops. It morphs. Or starts over. Or, abruptly, reverses. *From great catastrophe comes great opportunity* is a popular business aphorism. Even at Microsoft, someone, somewhere, is undoubtedly starting to think that what the world is going to need is a new Gates—or two. And, no doubt, all over the dot-com world, panicked entrepreneurs and CEO's are calculating new, audacious save-their-asses moves.

Which is why I'm sitting here with Fred Seegal.



Seegal of Wasserstein Perella: Most companies "cannot exist independently."

IT IS TRUE THAT AT FIRST BLUSH, FRED SEEGAL does not seem like a new beginning. In fact, he seems like, and will be for many, the Grim Reaper, although without the grimness (the Grim Reaper probably doesn't reveal himself right away, either). Where once you thought you were going to get $20 million, now Fred is going to get you $200,000.

And you'll thank him for it.

Fred is a pleasant, middle-aged suburban-dad kind of guy. Cheerful, too. And yet, no denying it, he's the liquidator. Although I'm sure he would prefer to be called a facilitator or negotiator or banker or—just—deal-doer. He's going to try to put your traffic together with someone else's traffic and make a mountain of two molehills; he's going to introduce your No. 4 company to the No. 1 company in your category and get you guys talking; he's going to try to get two companies, each with cash in the bank and a searing burn rate, and reduce them to one company with double cash and, with cuts and efficiencies and other hard-hearted stuff, a single burn rate.

Those are some of the strategies he brings to the process of selling dot-com companies that cannot go on. There are nicer ways of saying this. He's selling companies that haven't reached critical mass and that, therefore, have to be combined. Or companies that have encountered capital constraints in a difficult financial environment.

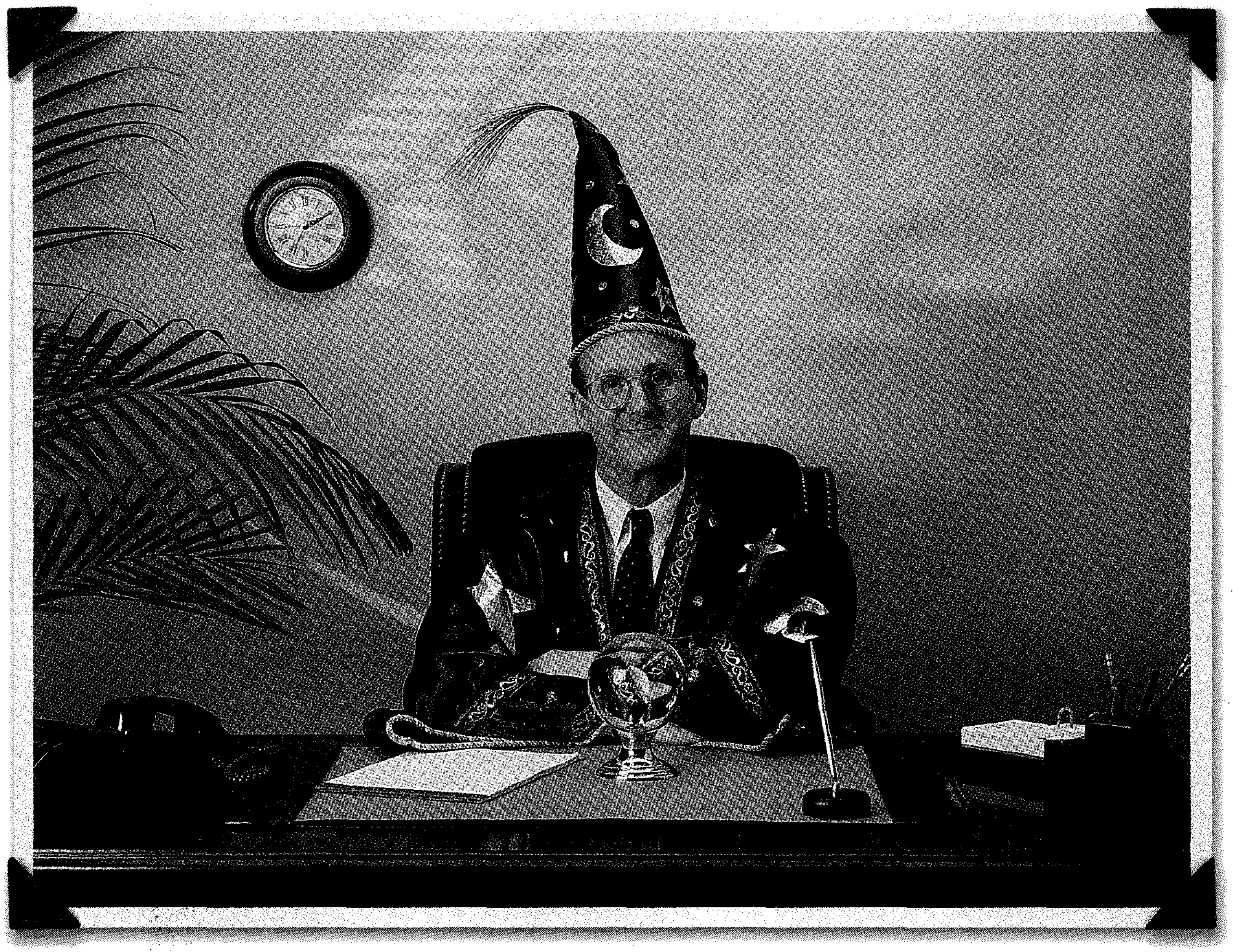
But goners all the same.

Fred is about to move from New York (from the New York suburbs) out to San Francisco to be closer to the action and the process of—say it—selling the Internet. Auctioning your dreams. It is for him, perhaps, an advantage, in that, being just about the most un-Internet, non–New Economy guy I've seen in quite a number of years, he probably lacks a certain sentimentality about the business. In character, he makes a dressing-for-the-Internet joke.

It's as if he'd been transported here, perfectly intact, from the eighties. It's a measure of how far we came in the nineties, how overblown, inflated, unreal we have become, that the eighties seem kind of basic, even *haimish*. Fred is the No. 2 at Wasserstein Perella, a firm that advised some of the great raiders of the takeover junk-bond era but went into quiet, possibly ignominious, eclipse during the IPO-VC nineties.

In fact, Fred's basic eighties sort of middleman business is, in nineties terms, pretty low-return, low-margin. M&A advisory work, with its straight Lehman formula (5 percent on the first million, 4 percent on

Photographed by Jay Gullixson.



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the second, 2 percent on the third . . .), is slim pickin's, a schleppers' game compared with 7 percent on an IPO, plus a ton of warrants, to 100 times your money (or 200 or 300 times) for a VC stake.

But somebody's got to do it.

The world is suddenly a harsh place: There is no more money available for Internet companies. No more IPOs. No more VC rounds.

It's not only harsh but existential. You're all alone. No one can save you but yourself. There *is* no God.

Although there are, of course, advisers.

To Fred, who has seen a bit more of life than most VCs and dot-commers, this is all just part of the business process. Businesses go along; businesses get in trouble. In some sense, his point of view is not different from the brand-building theories of the past few years—it's just the opposite. "If you've spent your money," Fred says, " on national advertising before you had a customer base to support national advertising, you won't be able to survive." Fred believes in consolidation. The cult of the entrepreneur gives way to the new reality, which is that most companies "cannot exist independently." Chances are, in fact, if you can name the company—that is, if it has spent enough on its advertising to make an impression on you—it may well not be around, at least not under the ownership of its present shareholders or the management of its current executives, for too much longer.

"Have most dot-com companies," I say, asking the obvious, "hired people such as yourself?"

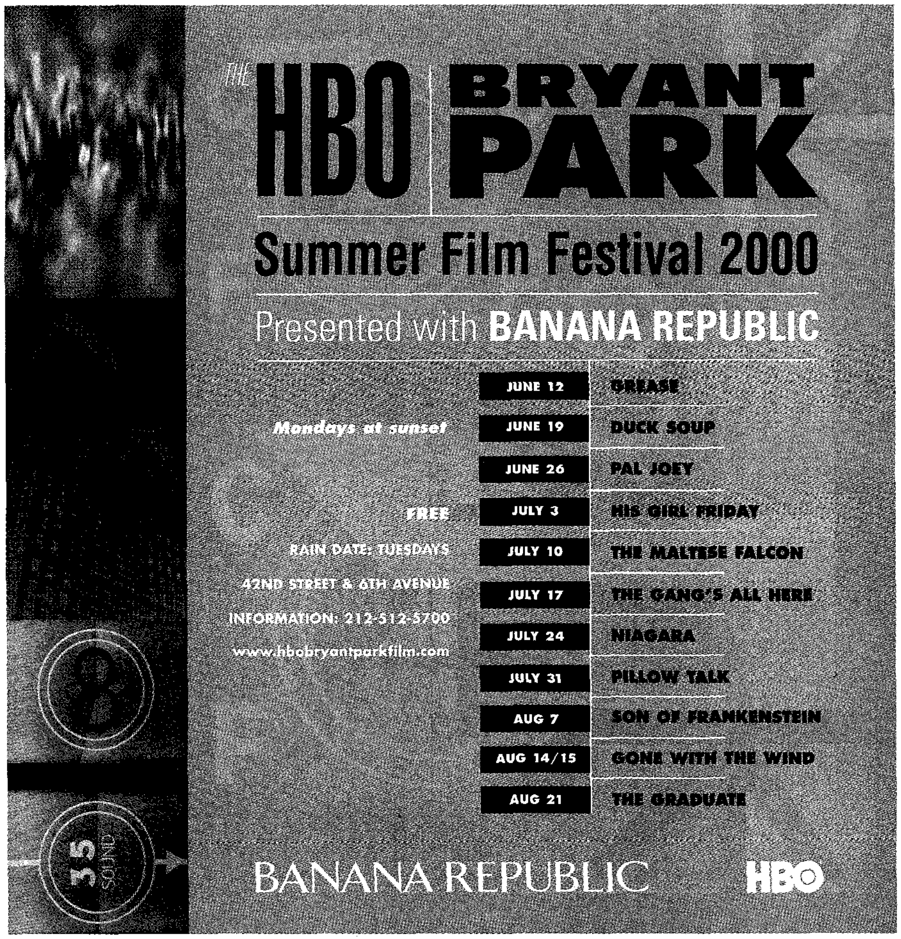
"Well, sure," says Fred, as though a bit confused. Like, duh.

"Some kind of transaction will happen in every case, except if it doesn't, which would not be good," Fred says dryly.

WHAT PEOPLE SAY MOST FREQUENTLY IN AN effort to impose logic on the fact that companies they took seriously five weeks ago are now going to be sold for scrap or, at best, scrap-plus, and to set themselves inside a larger context of economic rationality and historical economic processes, is that the automobile industry went from hundreds of companies down to four.

That, it would seem to me, is a horrible fate. Could there be a worse or more pitiably ironic outcome than for the cyber business to end up as Detroit? To become the people you most deplore? From golden entrepreneur to middle-manager bureaucrat inside of 36 months.

This is, I fear, not so much some inevitable corporate-industrial selection process but punishment. This is the punitive phase. This is what the Internet in-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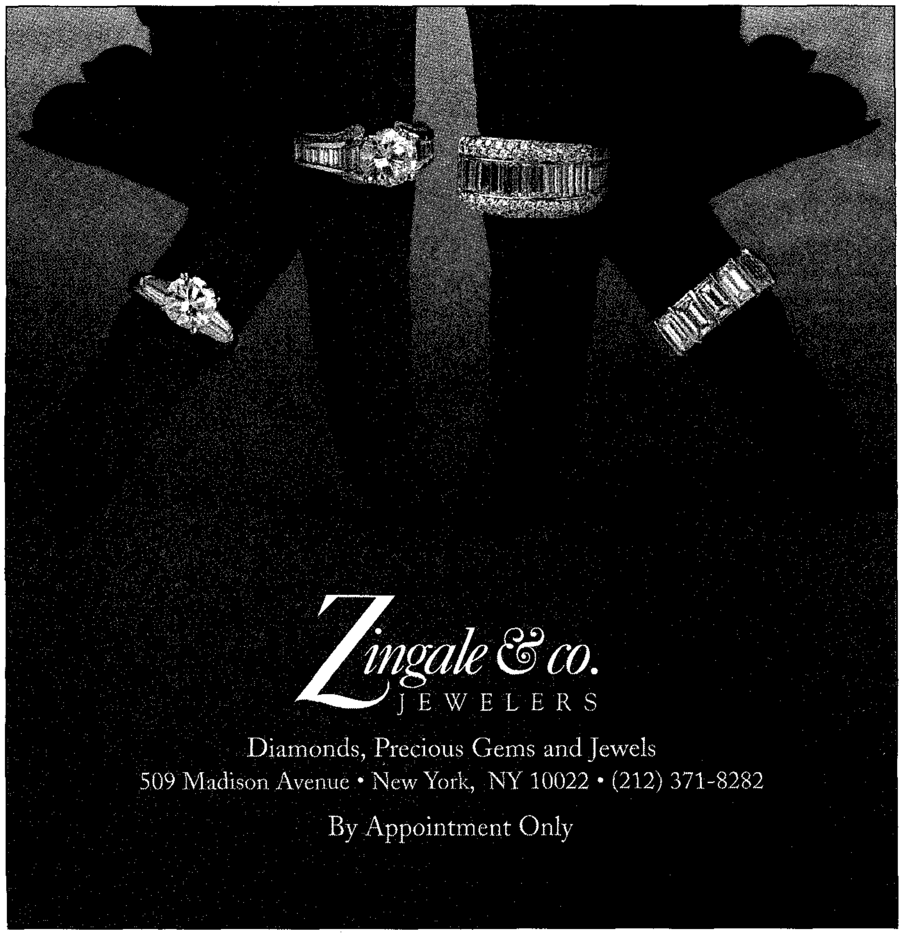
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dustry gets for iVillage. Consolidation represents a kind of receivership. On your entrepreneurial own, you fucked up. Now try this: oppressive, constraining, thrown-in-with-the-assholes consolidation.

But that's me. I understand that if you're running these companies, chances are you have a hair-trigger mechanism that allows you to adjust to new realities, or some other strange gene that makes you believe that when all is said and done, *you* will be the last man standing.

Out in Phoenix last week, dozens of executives from companies that went public at $10 or $20 or $30 a share but are now trading at $2 or $3 a share—that is to say, 90 percent off their high, catastrophe by any other name—were smoking what were rumored to be pre-'59 Cuban cigars at the Yahoo! Storming the Desert Executive Internet Summit.

Still in upbeat humor, many among them, I have it on good authority, were talking about calling Fred.

What are the alternatives?

There's the denial thing. You can squeeze and cut back and lay off employees, hoping against hope you won't run out of money. Indeed, there's already been a fair amount of this. As you're reading, the world is shifting from a place where everyone wanted to work for a dot-com enterprise to a world in which there are employees who have been burned more than once by dot-coms and who wouldn't do it again for, well, money.

Or let's say you've recently been funded. You're one of the last guys to draw down $30 million or $40 million or $50 million in first- or second-round capital. You can look at your cash supply and calculate that you can make it till the next time the market comes around and gets "effusive," in Fred's word. Still, the problem is that the market may never again—never, ever—open up to inky-dinky $2 million, or $3 million, or $4 million, or $10 million revenue companies. That was then. This is now.

Or let's say you're a public company that can stabilize itself, even squeeze a profit. You can hang on. Sure, you'll have no float, no liquidity, and a marginal market cap. You'll get de-listed. Find yourself on the OTC bulletin board. But you won't be the only one. Coma isn't death.

Or you can call Fred.

IF YOU CALL FRED IN TIME (BEFORE BOO.COM called a Fred equivalent, for instance), with a little luck and an old-economy Rolodex he'll be able to find you a buyer, a merger partner, a salvage situation. Fred and I play this game for a little while, knocking down company after company. Every company that has ever seemed iffy, questionable, too optimistic. "Silicon Valley is a big casualty," says Fred matter-of-factly. "And anybody in the content category."

But then, the easy part of Fred's job is to identify the sellers. The harder part is to identify the buyers.

In a plausible vision of the Internet world, of that world as the next Detroit, the only new-media companies that are left are Amazon, Priceline, eBay, Yahoo!, AOL.

"If," Fred says, "no accounting problems are discovered."

When I suggest that at some share price, which we might be approaching sooner rather than later, Wal-Mart is an Amazon buyer, Fred says, obviously pleased, that Wal-Mart is a client, so he cannot comment on that. But you know what he's thinking.

> *"If you've spent your money on national advertising before you had a customer base to support national advertising,* **you won't be able to survive.***"*

Then he suggests the deal he'd like to see is Yahoo! buying Priceline.

Consolidated. Congealed.

Many people feel this couldn't happen to a bunch of more deserving guys. That this is fair retribution. What happens to wax wings on obnoxious fellows.

But it's grim too. I mean, *it*—the Internet, or electronic distribution, or technology-enabled transactions, or whatever—won't go away. It just becomes vast, layered, corporatized. AOL–Time Warner.

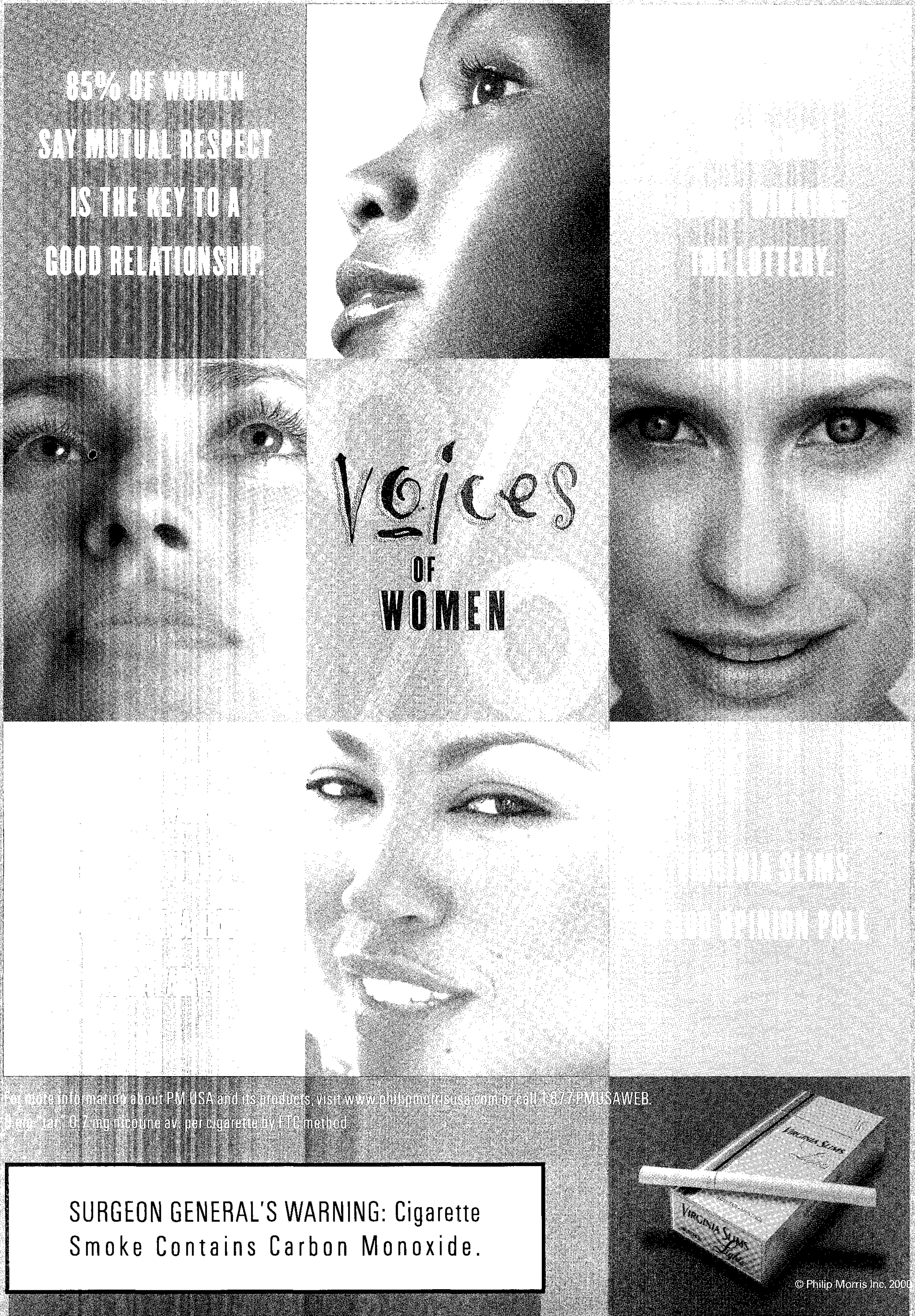
The New Economy, in other words, is about to become a punch line. The idea that there is a marketplace free from conventional business rules—not only in the Darwinian, cutthroat sense but in the boring-guy sense—is something that, soon, you'll hear about only from aging hipsters.

The world is as it is . . .

If my employees were leaving, if the tension in my board meetings were getting to danger levels, and if, when all was said and done, what I really wanted were the same thing that everyone else wants, a job, a stable future, a little respectability, I guess I'd call Fred, too.

No, actually, I would just go home. ■

E-mail: michael@burnrate.com



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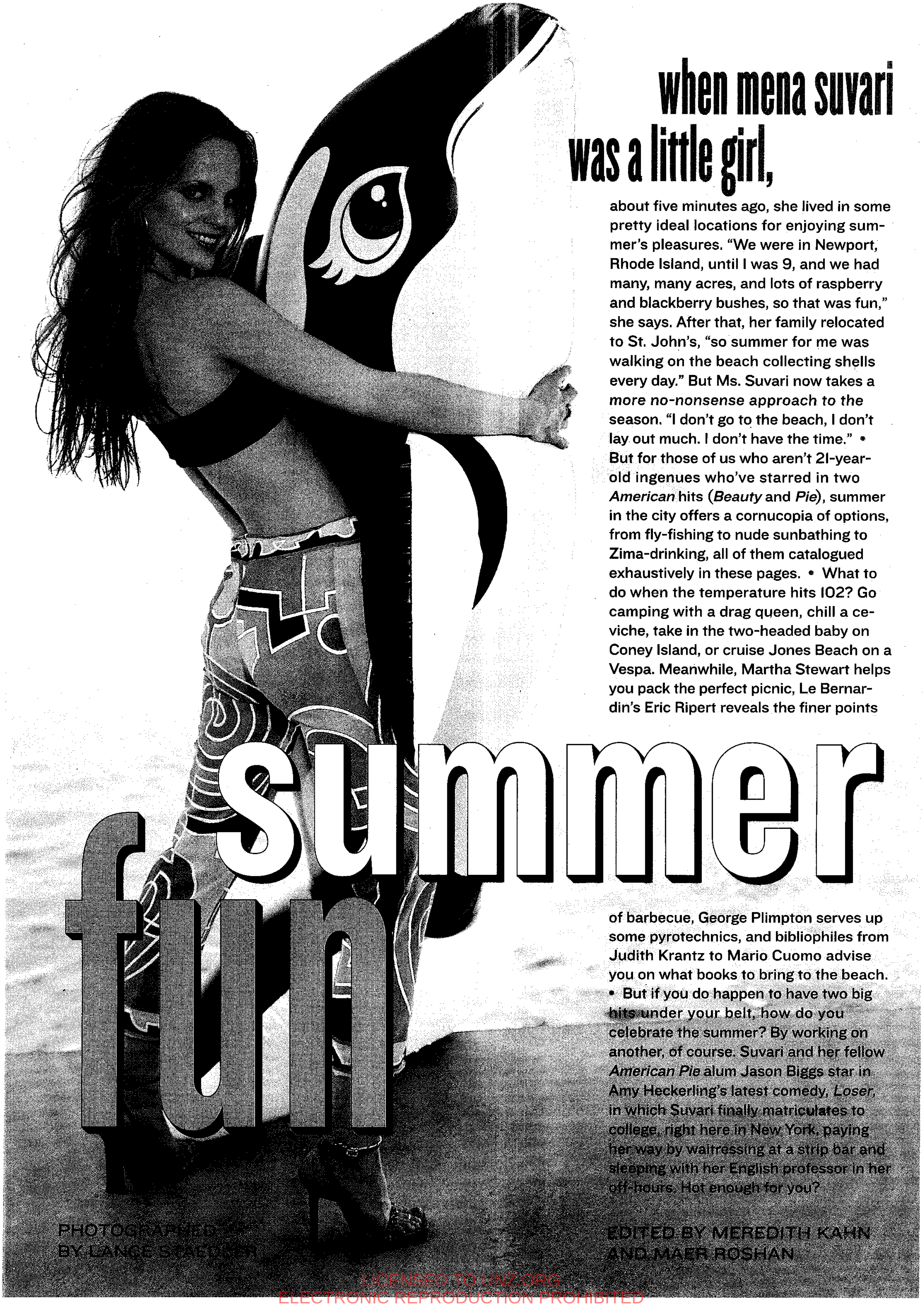

summer fun

when mena suvari was a little girl, about five minutes ago, she lived in some pretty ideal locations for enjoying summer's pleasures. "We were in Newport, Rhode Island, until I was 9, and we had many, many acres, and lots of raspberry and blackberry bushes, so that was fun," she says. After that, her family relocated to St. John's, "so summer for me was walking on the beach collecting shells every day." But Ms. Suvari now takes a *more no-nonsense approach to the* season. "I don't go to the beach, I don't lay out much. I don't have the time." • But for those of us who aren't 21-year-old ingenues who've starred in two *American* hits (*Beauty* and *Pie*), summer in the city offers a cornucopia of options, from fly-fishing to nude sunbathing to Zima-drinking, all of them catalogued exhaustively in these pages. • What to do when the temperature hits 102? Go camping with a drag queen, chill a ceviche, take in the two-headed baby on Coney Island, or cruise Jones Beach on a Vespa. Meanwhile, Martha Stewart helps you pack the perfect picnic, Le Bernardin's Eric Ripert reveals the finer points of barbecue, George Plimpton serves up some pyrotechnics, and bibliophiles from Judith Krantz to Mario Cuomo advise you on what books to bring to the beach. • But if you do happen to have two big hits under your belt, how do you celebrate the summer? By working on another, of course. Suvari and her fellow *American Pie* alum Jason Biggs star in Amy Heckerling's latest comedy, *Loser*, in which Suvari finally matriculates to college, right here in New York, paying her way by waitressing at a strip bar and sleeping with her English professor in her off-hours. Hot enough for you?

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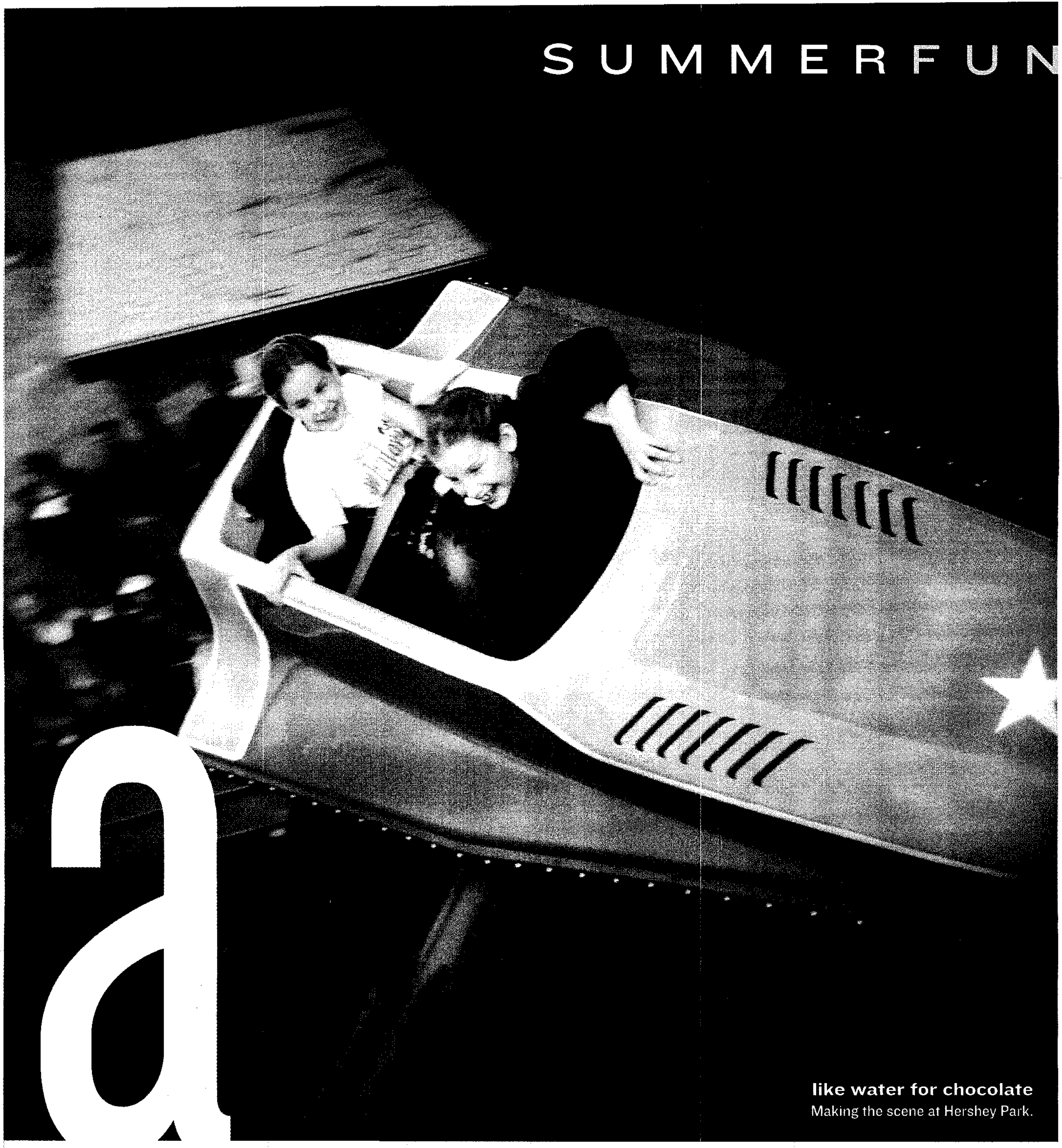

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Making the scene at Hershey Park.

amusement parks

Let's face it: You can hurtle briefly down the first (okay, the only) drop on the Cyclone at Coney Island, or pretend you're Tom Hanks pursued by Elizabeth Perkins in *Big* on the boardwalk at Rye Playland. But nowhere in the vintage environs of New York City can your family share the unique experience of having four baboons mount your Lexus, perform unnatural acts with the antenna, and then let loose with one long, yellow, paint-peeling wiz down the windshield and across the hood. They're just one of the 57 varieties of curious creatures who call the safari at **Six Flags Great Adventure** (732-928-1821) home. To be sure, other pleasures may be had here (though your kids will be hard-pressed to stop laughing long enough to enumerate them). The brand-new Hurricane Harbor's high-tech pool produces five-foot waves that will remind those of a certain age of the salt-water pool at Palisades Amusement Park. And there are plenty of thriller rides at the park, a 90-minute drive from Manhattan, as well—along with a guy in a booth who will underguess your age by a decade, reward you with a big plush snake for getting it wrong, and make you feel great in the bargain.

Sesame Place (215-752-7070) in Langhorne, Pennsylvania, also about 90 minutes from town, has a somewhat different claim to fame: It's the wedgie capital of the world. Climb several stories up to the Netwalker and bounce in the

Photographs: this page, Pak Fung Wong; opposite, Danny Clinch.

vertiginous, kid-cackle-provoking net. Just watch your shorts. Elsewhere, the place is acrawl with characters from the PBS show, some of whom, like Rosita, your children will know even if you do not, and all of whom are ready for a photo-op. A good portion of Sesame Place is devoted to water rides, so bathing suits and water shoes are a must.

New this year at **Hershey Park** (800-HERSHEY), about two hours out in Pennsylvania, is roller coaster No. 8, Lightning Racer. It features two wood (!) tracks, so riders race against another coaster, careering directly toward each other. And only Hershey has a simulated-chocolate-factory-tour ride that ends with a sweet sample—best consumed *after* the Lightning Racer trip.

SUSAN AVERY

art

High temperatures used to spell the end of fun for art hounds. Gallerists flew the coop for Europe and the Hamptons, and if they didn't close shop—still standard operating procedure for August, unfortunately—they left skeleton staffs to mind exhibitions that had as much frisson as a bag of frozen lima beans. This summer, though, most galleries are making an effort to keep their regulars entertained with an unpredictable mix of group shows.

Weary of trends? "Opulent" turns its back on media-based social realism, irony, and illustration with a show of works that incorporate luminous materials, rich textures, and sumptuous color. Artists include Chris Ofili, Jeff Perrone, and Philip Taaffe (**Cheim & Read**, 521 West 23rd Street; through September 1). David Rimanelli has organized the season's quirkiest offering, "Sentimental Education," asking twelve artists—among them Alex Bag, John Boskovich, Jessica Craig-Martin, and Rob Pruitt—to take inspiration from the nineteenth-century Gustave Flaubert novel of the same name (**Deitch Projects**, 76 Grand Street; through July 29). Summer's a time when gallery owners have been known to let their staff do the honors. Trevor Schoonmaker, the assistant director of Brent Sikkema Gallery, makes his curatorial debut in New York with "The Magic City," whose artists—including Rina Banerjee, Tim Evans, and Roberto Visani—explore cultural politics (**Brent Sikkema**, 530 West 22nd Street; July 20 through August 18). The other Paula at Paula Cooper Gallery, Paula Feldman, fills the gallery's front space with a show of sleek design-oriented works that deal with the effects of light (**Paula Cooper Gallery**, 534 West 21st Street; through July 21). Last but not least, a photography show made expressly for the Lyme-disease-phobic: "Air Conditioned: Interiors" features work by more than fifteen photographers, among them Amy Arbus, Merry Alpern, and Roberto Polidori (**Bonni Benrubi Gallery**, 52 East 76th Street; July 13 through August 31).

EDITH NEWHALL

audi convertible

Every summer has its convertible, its souped-up, two-seat, top-down, middle-age dream machine. This year's lost-youth model is the nearly flawless **Audi TT Roadster**, the kind of car that reminds balding men of their James Dean fantasies and makes them weep again for his skid-out death in the Holy Grail of two-seaters, the Porsche Speedster.

On an early summer weekend, one not-yet-middle-aged couple gave the TT (and midlife affluence) a test-drive. The Audi's hopped-up 225-horsepower engine and six-speed manual transmission gave us plenty of power as the car accelerated to cruising speed (or what passes for speed on the FDR) in second gear. And with a tight turning radius and frightfully responsive steering—more like a motorcycle's than a motorcar's—we easily threaded the needle through traffic on the Triboro.

But the TT Roadster's show-off appeal became most apparent as we pulled into a classic-car show in Greenwich. In a battleship-gray color oddly named Nimbus, with beautiful reddish-brown leather seats (the sides sport

going topless The new Audi TT Roadster is the car of the season.

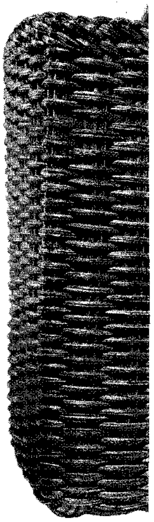
b

bags

What's your bag? From fringe to wicker, here are the take-everywhere totes you'll be shaking the sand out of in September.

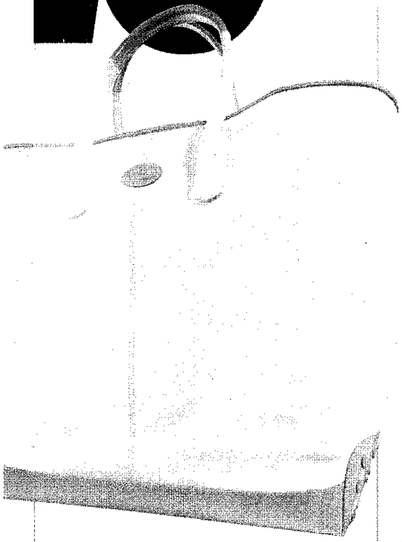
J.Crew, $58 at J.Crew stores.

Bess, $255 at Bond 07 by Selima (7 Bond Street).



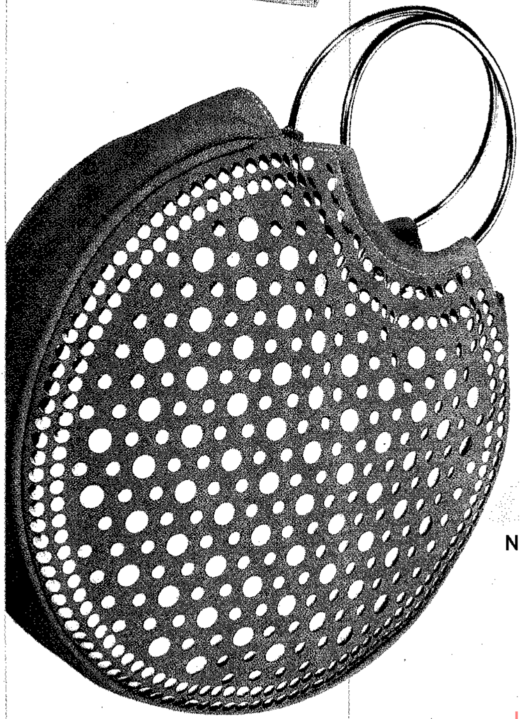
Salvatore Ferragamo, $595 at Salvatore Ferragamo (661 Fifth Avenue, near 52th Street).

Emilio Pucci, approximately $325 at Emilio Pucci (24 East 64th Street) and Henri Bendel.



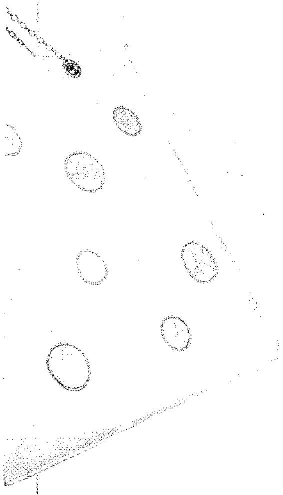
Tod's, $850 at Tod's (650 Madison Avenue, near 60th Street).

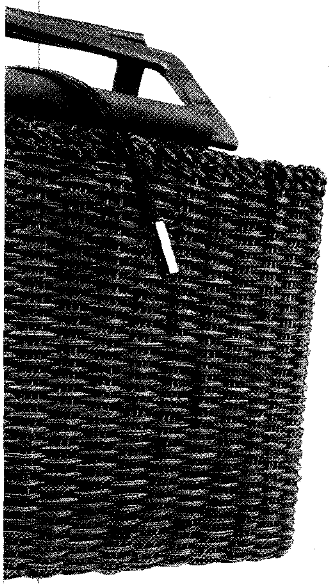
Kenneth Cole, $150 at Kenneth Cole New York.

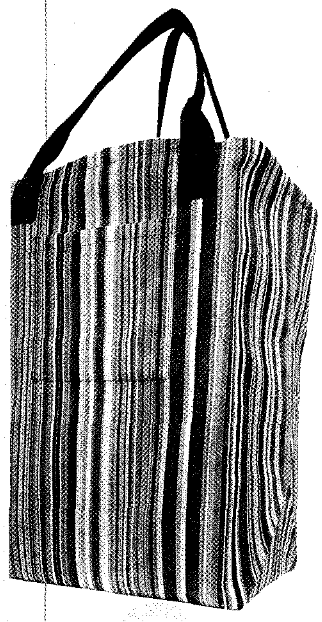


Noir NYC, $148 at Henri Bendel.

Photographed by Steve Wisbauer.







The Gap, $18.50 at Gap stores.

long leather stitches, just like your treasured Rawlings glove from the tenth grade), the little Audi was a head-turner even among the grand old Bentleys and Deusenbergs.

At $38,900 with the works, the Audi is definitely for the well established. And there's a price to be paid for waiting until you have the means to afford such a toy: I'd love to tell you how fast the TT can go, but my wife wouldn't let me open it up all the way.

MARION MANEKER

b

baseball

Baseball is a beautiful sport, but there's a lot of ugly innings during a major-league season. No one is forced to watch more tedious hours of full counts and batting-glove adjustments than relief pitchers, who follow the action squinting through Plexiglas portals in the outfield fence. They enjoy almost no amenities in the bullpen—the Yankees, for instance, provide the

game theory Turk Wendell *bides his time in the bullpen at Shea.*

Photographed by Karen Pearson.

puniest of space heaters for those late World Series nights, compelling Jeff Nelson to hop around to keep his toes warm. And they're not even allowed to drink beer.

So who better to advise fans on how to amuse themselves during the slow stretches? Turk Wendell, the Mets' cheerfully eccentric short reliever (he wears a necklace of teeth from animals he's killed and superstitiously hops over the foul line, though he's given up brushing his teeth between every inning) is one of the few pro athletes who retain a boyish enthusiasm for their sport. Here are Turk's tips:

Check out the hotties. From a bullpen perspective, Shea Stadium rates near the bottom of the National League. The only fans close enough to inspect without the aid of binoculars are in Loge Section 497, but it's occupied mostly by men and small children. "Wrigley Field is the best for women," Wendell says. "All those day games mean lots of bikinis."

Invent new expressions to characterize how dull the game is. Wendell credits fellow Mets reliever Dennis Cook with the best one he's heard recently: "He said he'd 'rather watch two crickets mating.' Only he didn't say 'mating.' "

Compose clever pleas for autographs. "I've heard every line in the book," Wendell says. "One of the classics was a guy who said to me, 'My girlfriend told me if I got an autographed ball, then I'd get some when I got home.' I gave him two and said, 'Here you go, bud—get some for me too.' "

CHRIS SMITH

bastille day

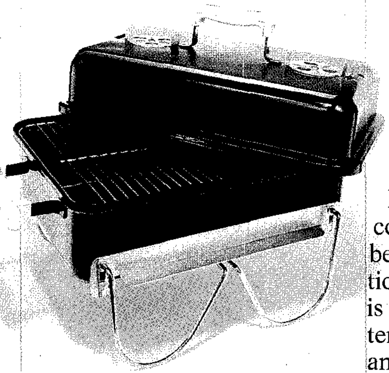
On July 14, 1789, when that less-than-bourgeois mob stormed the streets of Paris to bust open that famous slammer, the island of Manhattan was considered little more than a rustic cultural backwater. Little did the French know that two centuries later, New Yorkers would be taking to their own streets to celebrate Bastille Day.

The restaurant **Provence** (38 MacDougal Street; 212-475-7500) has been throwing a Bastille Day soirée for seven years, closing off the block and covering the pavement with sand for an all-day, Veuve-Clicqot–sponsored game of pétanque. When the sun goes down, the fête sashays indoors, where a crowd costumed in their favorite figures from the Revolution wines and dines until the wee hours. **Les Deux Gamins** (170 Waverly Place; 212-807-7357) is following suit this year, closing off Waverly Place so people can drop by for live music, dancing, and a barbecue. The Gamin folks are throwing a similar party for Brooklynites at their soon-to-open nosherie in the Heights, **Le Gamin** (5 Front Street). Though **Florent** (69 Gansevoort Street; 212-989-5779) no longer blocks off the cobblestoned street as it has in years past, a French cancan band still spices up a mainly indoor event that draws about 300 people (more than just the local drag queens looking like Marie Antoinette). For all of the above, call early to ensure a reservation.

Those still in the mood after the 14th can check out the French Institute's fifth annual Bastille Day event on 60th Street (between Fifth and Lexington Avenues; 212-355-6100), an all-day affair of joie de vivre held on July 16. If you get there at ten, you'll catch the French Waiters Race, in which garçons carrying beverage trays see who can traverse 60th Street the quickest without spilling. DAVID AMSDEN

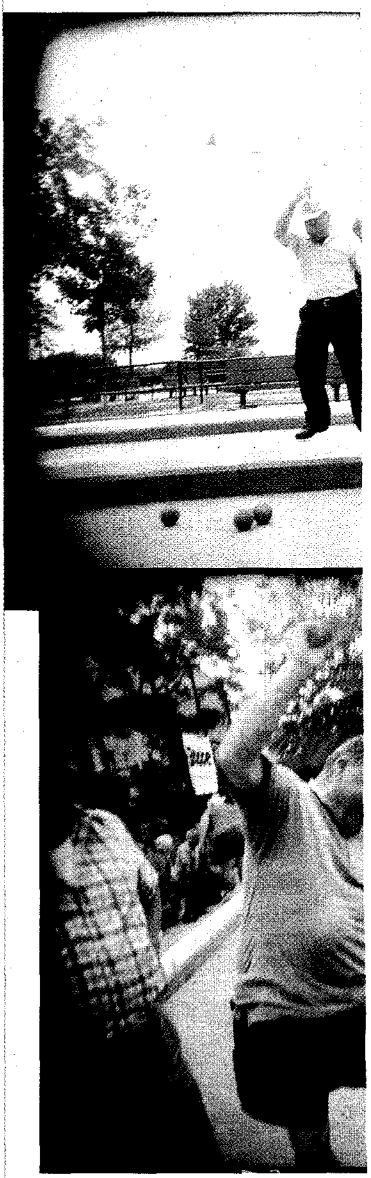
bbq grills

Barbecuing is a can't-miss part of any red-blooded American summer. And for those of us who need the latest accoutrements to burnish that T-bone (or snapper fillet), a range of new toys has come on the market. The Weber-grill family's latest addition, the **Summit 450** ($2,500), is like the midwestern big sister who moved to New York and landed on the cover of *Vogue*—a blinding wonder of stainless-steel construction, with four propane-powered (50,000 BTUs) burners and winglike side tables. For the average New York apartment with only a smidgen of the great outdoors, the low end of the Weber line is the boxy, portable, 14-by-21-inch **Go-Anywhere Grill** ($59.99; $10 more with a propane tank). Just big enough for burgers à



cooking light

Top, Weber's Gas Go-Anywhere Grill; bottom, Weber's Summit 450.



Photographs: this page, Michael Kraus; grills provided by Gracious Home; opposite, Sylvia Plachy.

deux, the Go-Anywhere has thermoplastic handles and legs that flip up to hold the top secure, and comes in basic black. VW Bug owners—and those who prioritize looks over power—might consider Crate & Barrel's new **Outdoor Fireplace** ($325), which bears a strong resemblance to an alien pram. Low-slung and millennium-domed, this stainless-steel egg comes with attachments that allow those of us who aren't Boy Scouts to grill strip steaks, roast marshmallows, or gather round a safe, tidy, alfresco fire.

ALEXANDRA LANGE

boccie boys At Juniper Park in Queens, the competition is furious.

beer

Most serious drinking in New York gets done indoors, in bars. Sports bars. Dive bars. Bars with an attitude, sometimes called lounges. And, of course, brew pubs. Conversely, drinking outdoors is often a strictly amateurish pursuit that can lead to trouble (to wit, the recent ban on beer sales in the rowdy outfield bleachers at Yankee Stadium, and the juiced-up fan—a little-league coach, no less—who fell into the net behind home plate). So the idea of a beer garden might strike some as a little silly, evoking as it does polkas, lederhosen, and knee-high stockings, none of which would fly in a sophisticated Manhattan establishment (except maybe Lucky Cheng's). But at the 90-year-old **Bohemian Garden in Astoria**, Queens (29-19 24th Avenue; 718-274-4925), drinking beer is almost like communing with nature. The spacious walled garden—while not a garden in the well-groomed-greenery sense—is nicely secluded under towering oaks and shady lindens. It's outfitted with picnic tables and a grill for cooking kielbasa, certainly more appealing summer fare than the tripe soup served inside. Local jazz bands perform on Tuesday nights, and if you absolutely must catch the ball game, the adjacent Beer Hall's two televisions are usually tuned to sporting events. But remember, you came here to get some fresh air. That, and to sample the roster of excellent Czech and German beers, $3.50 a mug—not a frosty mug, but one you can enjoy outside, without getting into a bleachers brawl or flouting the open-container law.

ROB PATRONITE

bikini wax

Eighties excess may be the latest fashion statement, but less is definitely more when it comes to your bikini and the Palm Beach polish required to show it off. While some may tout the latest innovations in microwave hair-removal, for those with a more modest budget and a fear of technology, the bikini wax is still the way to go. And a skilled operator can do the deed quickly, so the, hmmm, *discomfort* is minimized. **Bliss** (568 Broadway, between Prince and Houston Streets, and 19 East 57th Street; 212-219-8970), where Cindy Crawford and Madonna have nipped in for treatments, offers a range of waxes: the wincingly named Escape from the Ape, which takes care of the standard bikini ($28), or the more thorough Brazilian ($55). Brave do-it-yourselfers can opt for the at-home kit ($40). The likes of Jennifer Lopez and Natasha Richardson flock to Eliza Petrescu at **Avon Centre** (725 Fifth Avenue, near 57th Street; 212-755-AVON), and now she has trained two associates so noncelebrity types can look great in an itsy-bitsy bathing suit, too. The basic bikini is $35; Brazilian is $45. The **Mario Badescu Skincare Salon** (320 East 52nd Street; 212-758-1065), which plays host to the likes of Sarah Jessica Parker and Cher, has three technicians dedicated solely to the art of waxing (at a relatively low $15).

Anna Rachmansky

bird watching

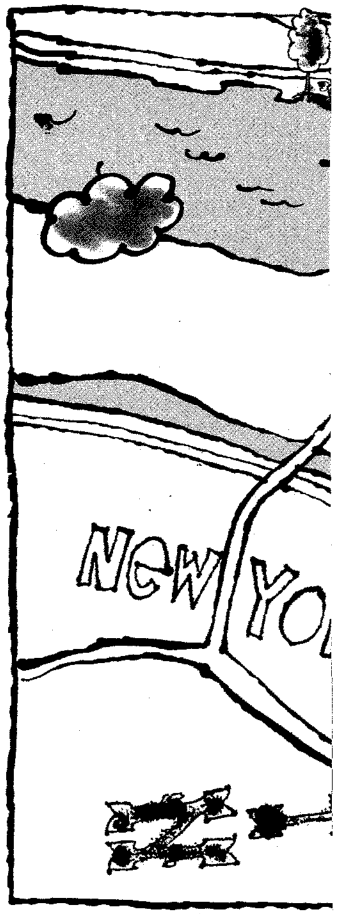
In the birding world, summer, dismissed as hopelessly off-season compared with spring and fall, nevertheless has its charms. For one thing, it's bloody hot out, and some days lifting field glasses slowly to your eyes is about as much physical exertion as you can safely enjoy while still getting a little fresh air. For another, birding summer-style is simply a lot less nerve-racking. No major migrations to deal with, no indistinguishable warblers by the score. "Once June rolls

bike paths

1

bronx–jersey ride

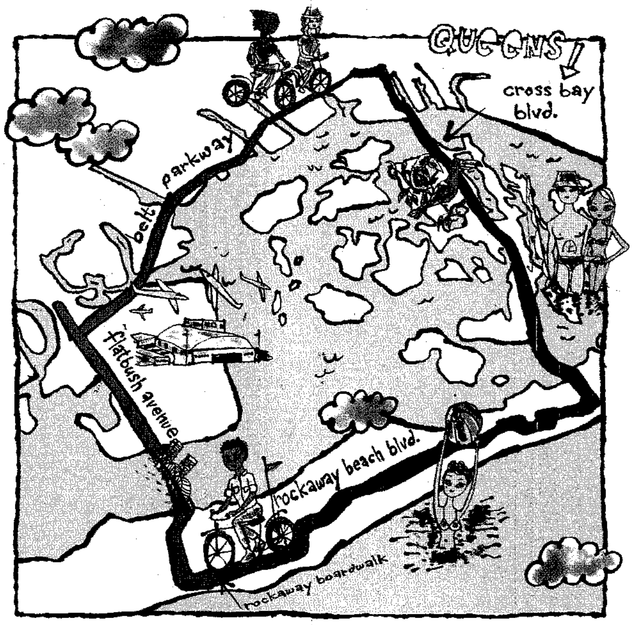
Many of us broke in our first two-wheelers on the shady lanes of suburbia, but Fieldston and Riverdale are not for novices. Steep hills, hairpin turns, and the occasional sweeping view of the Palisades make these upscale neighborhoods feel like mountain passes. From the 1-9 stop at 242nd Street and Broadway, ride up to the hilly campus of Manhattan College and turn left. Wander northward, making sure to hit Fieldston Road (the only way to cross over the Henry Hudson Parkway at 253rd Street). You'll probably see just five or ten cars before Palisade Avenue, but watch for them around sharp turns. At the scenic Half Moon Overlook, prepare for heavier traffic on Johnson Avenue and bear right toward 230th Street, then take a right on Broadway and to a bike lane along the Broadway Bridge into Manhattan. A mile south, at 181st Street by the river, a level path leads across the George Washington Bridge to New Jersey. Take a left past the bridge onto Main Street; two miles south, you'll find the entrance to Palisades Interstate Park and the Henry Hudson Drive, which loops back under the GWB. This rock-strewn cliffside highway (full of cars and boulders) stretches northward to Rockland County, becoming smoother and quieter along the way.

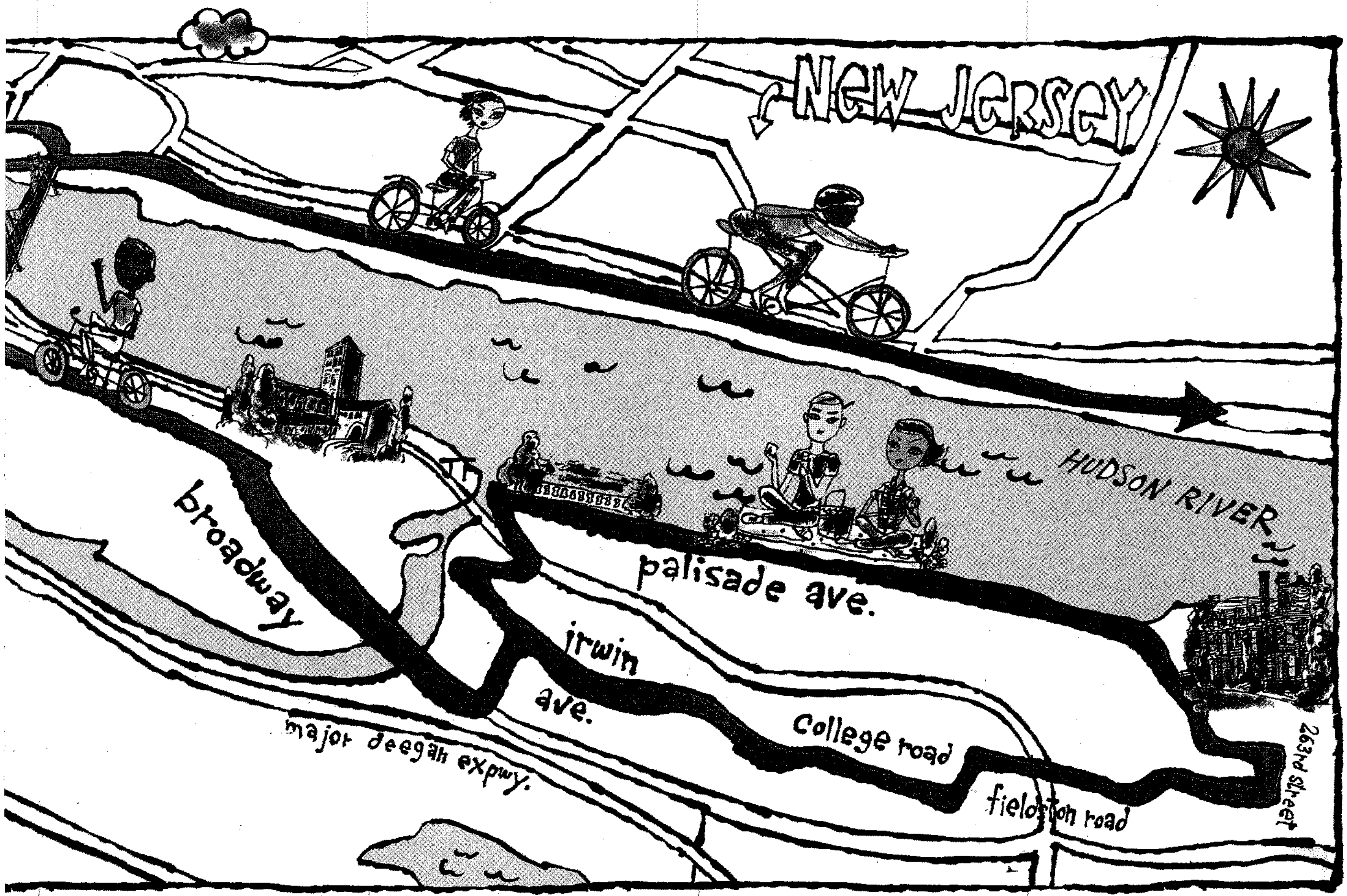


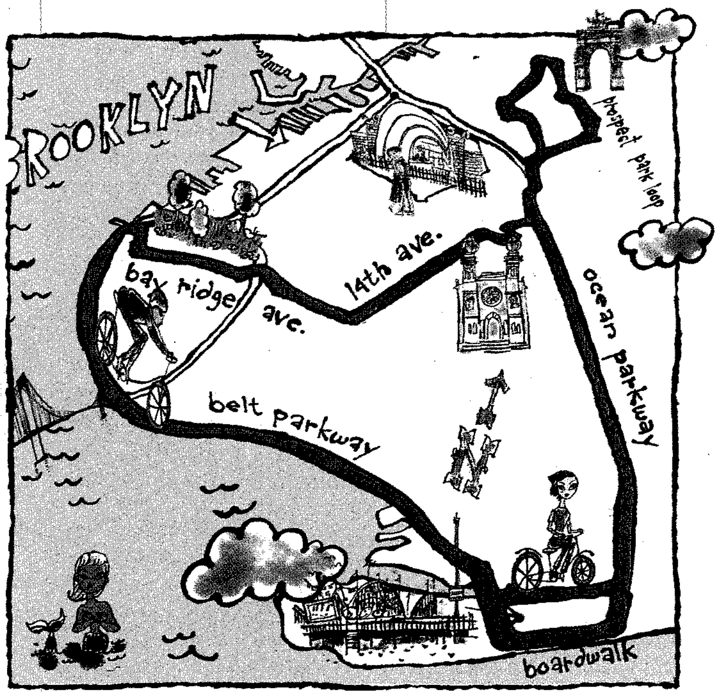
2

the rockaways

Marshy sand dunes and narrow iron bridges make the flat terrain more challenging, but this ride through the Rockaway archipelago—teeming with salt air, fishermen, and tanning bodies—is about atmosphere. Start at the last A stop at Beach 116th Street, a couple of short blocks north of the bikeable promenade by the beach the Ramones made famous. Head east and make a left around Beach 100th Street to Beach Channel Drive. The sidewalk leads to a narrow bike lane across the Cross Bay Bridge to Broad Channel Island, the bay's largest—home to a picket-fenced fishing village as well as a wildlife refuge crowded with rare seabirds. A bike lane crosses the entire length of the island. About five miles north, another bridge leads back onto the mainland and the streets. Turn left at 157th Avenue and right on 84th Street, where the Belt Parkway's path begins. Eventually, it becomes a rutted dirt road for a mile before turning into pristine blacktop around bustling Canarsie Pier. Two miles farther, watch the signs for Flatbush Avenue, and turn left onto another smooth, flat bikeway. Carefully cross the narrow iron Marine Parkway Bridge, and catch a long view of the broad, marshy bay to your left. The bridge ends at a turnabout into Jacob Riis Park. Take a left at the boardwalk, or ride back east through quiet suburban streets.




NEW JERSEY
HUDSON RIVER
broadway
palisade ave.
irwin ave.
major deegan expwy.
College road
fieldston road
263rd street


BROOKLYN
prospect park loop
14th ave.
ocean parkway
bay ridge ave.
belt parkway
boardwalk

3

prospect park–verrazano-narrows-bridge ride

Unlike its neurotic Manhattan counterpart, Prospect Park has a roomy four-mile loop that allows casual riders and racers to leave one another alone. From the Grand Army Plaza 2-3 stop, it's a steep downhill to the south end, where you can leave the park at Coney Island Avenue or do a quick loop. At the exit, head down Coney Island Avenue to Church, turn right, then left at Ocean Parkway, a broad boulevard bordered by a tree-shaded bike lane. Five miles due south is Coney's decrepit boardwalk, where bikes are technically forbidden after 10 A.M. (i.e., watch for cops). A couple of miles west, exit at 17th Street, which becomes Cropsey Avenue. Across Bay Parkway a mile and a half later, a proper seaside bike path begins at last. The broad, smooth road by the shore curves gently northward, passing beneath the massive span of the Verrazano-Narrows Bridge. The path ends at Owl's Head Park in Bay Ridge with a stunning view of the Manhattan skyline. The way back, though less scenic, is an instructive tour through working-class Brooklyn—first old Italian Bay Ridge (along Bay Ridge Avenue), then Hasidic Borough Park (along 14th Avenue).

BORIS KACHKA

Illustrations by Jeffrey Fulvimari.

around," says urban park ranger Robert DeCandido, "it's your basic 30 or 32 species breeding in Central Park." In other words, come summer the city empties out gratifyingly not just in the human but in the avian sense, leaving the streets and shrubs to die-hard locals.

That doesn't mean sparrows and pigeons exclusively. Cardinals, screech owls, and downy woodpeckers are year-rounders, for instance. Because the red-tailed hawks and peregrine falcons also stay put, each summer morning holds out the hope that, this day, you will see a raptor drop heart-stoppingly from the sky to take a luckless pigeon, or at least reduce the rat population by a few. That's the sort of escapist entertainment most summer movies can only aspire to. The summer-bird world is full of memorable cameos as well, even if these are rarely as dramatic as the albatross spotted tooling along the Garden State Parkway a few weeks ago. More recent sightings have included a barn owl in Jamaica Bay, a great horned owl in Pelham Bay, and a white-faced ibis at Jones Beach. "There is a fork-tailed flycatcher in Queens right now," DeCandido told me the other day, referring to an exotic bird that has a ten-inch scissortail and generally prefers Oaxaca to Flushing. Finally, for those spring-and-fall purists who live for migration, summer can give them a taste of that too: Some warblers hit the aerial road as early as July, and in August, the first northwest winds will bring down the bald eagles. That enormous shadow that just passed over your paperback up on the tar beach might be worth investigating.

GEORGE KALOGERAKIS

boccie

The Italian game of boccie has been around for centuries, and so, it seems, have most of its practitioners. But it lacks the set-up effort and seersucker smarminess of croquet, and plus, boccie is neither arcane nor difficult to learn: You and your opponent each bowl four large balls and try to land them as close as possible to the smaller *pallino* (or "jack"). It's rewardingly challenging, and not without its share of strategy and villainy (knocking your opponent's ball away from a spot snug against the jack is a particularly nefarious maneuver).

Though there's no reason not to take your set of balls (pick one up at **Paragon Sports**, 867 Broadway, at 18th Street; 212-255-8036; $39–$100) out for an all-terrain game on a park clearing, a summer-share backyard, or even at the beach, boccie is meant to be played on a court—and the city has more than 30 of them. The best way to learn might be to watch the old guys do it in Corona's **William Moore Park** (108th Street and Corona Avenue, Queens). They take it pretty seriously (tournaments are often held here), and you can slip across the street to **Benfaremo the Lemon Ice King of Corona** (52-02 108th Street, at 52nd Avenue; 718-699-5133) for refreshments. There's also **Juniper Valley Park** (80th Street at 62nd Avenue, Queens), **Dyker Beach Park** in Brooklyn (86th Street at Fourteenth Avenue), and **Walker Park** in Manhattan (Clarkson Street at Seventh Avenue). For locations of many more courts, log on to **www.ci.nyc.ny.us** and visit the Parks Department site.

JOHN KLINE

books

The biggest book of the summer is the top-secret and as-yet-untitled Harry Potter No. 4 (Scholastic), due out on July 8. Oddly enough, there are also several adult novels coming this summer with children as their heroes. Tony Earley, already anointed a best-young-writer by *Granta* and *The New Yorker,* delivers a first novel of such retro sweetness, one might expect to find it on Jedediah Purdy's bedside table. But the laconic, untalkative characters in **Jim the Boy** (Little, Brown)—set in Aliceville, N.C., circa 1934—create a snug, not smug, retreat from irony. Eliza Naumann, the 9-year-old heroine of Brooklyn writer Myla Goldberg's **Bee Season** (Doubleday), suffers from an excess of verbiage. Eliza's surprise victory in a school spelling bee has an upsetting effect on her family. It's *Searching for Bobby Fischer,* with the Cabala instead of Kasparov. Setting aside childish things, Matthew Klam's **Sam the Cat and Other Stories** (Random House) is a bracing antidote to last summer's pack of Bridgets. Dyspeptic, confused, often drunk, Klam's young men aren't marriage material, as they hilariously prove over and over (and over) again. In **Me Talk Pretty One Day** (Little, Brown), David Sedaris does Paris. The North Carolina native follows true love to France, from whence he alternates tales best read in a southern drawl with those best performed with a Gallic sneer. If all the choices so far sound a bit twee, then try the late Mario Puzo's red-blooded and lavishly bloody **Omerta** (Random House). Someone's assassinated the beloved head of the Aprile crime family, and nephew Astorre must exact vengeance, even if it takes decades to unfold. In his novel **A & R** (Random House), Bill Flanagan wickedly dismantles and displays the inner workings of the record business, where monstrous behavior comes cloaked in suits as well as in spandex. For media moguls-in-training (the ones who prefer the sand near Georgica Pond), there's David Nasaw's **The Chief: The Life of William Randolph Hearst** (Houghton Mifflin), a bricklike biography of the man now better known as Citizen Kane, who just might remind you of a certain Australian media tycoon. Whatever Puzo can't teach us about modern business practices, Hearst can fill in. But don't take our word for it. Below, we asked four of our favorite New Yorkers what they'll be carrying in their beach bags this summer. ALEXANDRA LANGE

Judith Krantz, *novelist and author of a new memoir,* Sex and Shopping

"Horse Heaven, by Jane Smiley. I admire her work, and I'm curious to learn about the world of Thoroughbred racing, a mystery to me so far. *The Human Stain,* by Philip Roth. I read everything Roth writes. He's grand and glorious.

"Osbert Sitwell, by Philip Ziegler. All delicious English eccentrics fascinate me, and the Sitwells were among the ripest and the rarest. In the fall, I'll reread *The Barchester Chronicles.* These are Trollope's most sophisticated and complex novels and a constant pleasure to return to."

Mario Cuomo, *attorney*

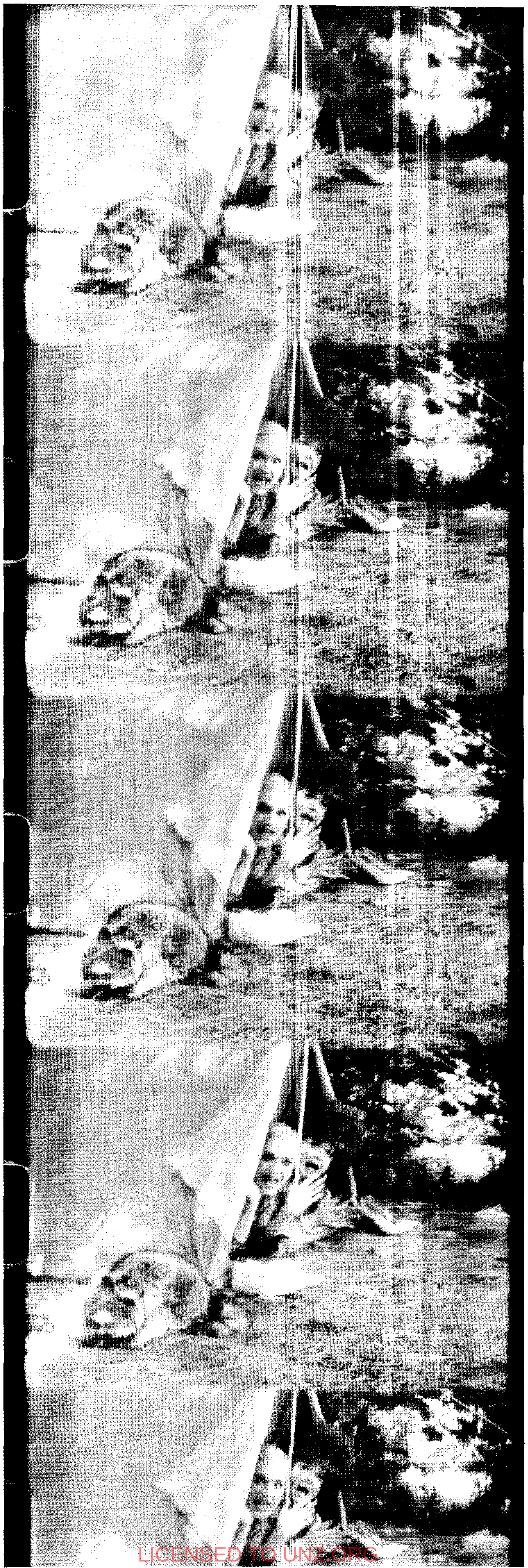
"One book I have read and want to read again is *City of God,* by E. L. Doctorow. It's a wonderful, thoughtful, provocative book, and I need more time with it. A couple of other books I've glanced at that need further study: *The Way of the World,* by David Fromkin and *The Future in Plain Sight,* by Eugene Linden. They are both broad-based studies of who we are as a civilization, with an emphasis on the United States of America and where we're going. What I haven't read in a long time is

Illustrations by Richard Beckerman. Photographed by Michael Lavine.

a really good novel. I'm about to read *Galileo's Daughter,* by Dava Sobel. You can get awfully bored with the world if you're looking at it through a microscope all the time."

Candace Bushnell, *author of* Sex and the City *and the forthcoming* Four Blondes *"Vanity Fair,* by William Thackeray, is a classic that shows that the more the world changes, the more it stays the same. Jackie Susann's *Valley of the Dolls* is, well, *Valley of the Dolls,* and Nancy Mitford's *Zelda* is one of the best, most moving biographies I've ever read, a book that shows what happens when women stifle their creative impulse. And the pictures are amazing."

Tina Brown, *editor,* Talk *magazine "William Shakespeare: The Man Behind the Genius.* Anthony Holden's biography is a delicious literary detective work full of new insights. I'd also recommend Malcolm Gladwell's *The Tipping Point: How Little Things Can Make a Big Difference.* I commissioned the piece from which this sprang at *The New Yorker,* and Malcolm has developed it into a fascinating book. *The Letters of Kingsley Amis,* which someone sent me from London. It's wonderful to dip into that iconoclastic, misogynist, contrarian cleverness. Finally, *Bosie,* by Douglas Murray, a brilliant debut by a 20-year-old Oxford undergraduate, published by our Talk Miramax Books, rehabs the reputation of Oscar Wilde's much-maligned boyfriend. "



tent show: Domestic diva Brini Maxwell (with pal Mary Ellen) proves that camping doesn't have to be a drag.

C

camping

Getting back to nature is so satisfying and good for the complexion. I recently took time off my television show (*The Brini Maxwell Show,* Friday nights on Channel 35) to go camping with my bosom friend Mary Ellen—and what a swell time we had. As with anything, preparation is key. As the Girl Scouts always say: Prior planning prevents poor performance. I tried to impress this upon Mary Ellen, but she never listens. When she's camping, her mantra seems to be: Please point politely toward the Porta-potties. She may not be Mother Nature's daughter, true—but under my expert guidance, she blossomed quite beautifully. And so can you.

Don't make the same mistake as poor Mary: Fellow campers were aghast at her inappropriate footwear, not to mention her unfortunate cranberry rinse, which attracted not only rude stares but bats, gerbils, and mosquitoes. Sensible shoes and layered clothing are the way to go—and don't forget bug spray, sunblock, and a Swiss Army knife (which comes in quite handy for cutting branches to roast marshmallows on and, in our case, freeing Mary Ellen's cheap wig from the zipper on her sleeping bag).

When packing for your excursion, keep in mind that whatever you take should either be quite small to begin with or be somehow able to fold, or close up, to become so—collapsible cups, folding stools, and troubled alcoholics such as Mary Ellen are all excellent examples of the latter.

Meals needn't be boring. A fondue pot is perfect for camping—its contained heat source requires no electricity and can be used for more then just fondue. One's rump does get chilly during summer evenings.

When encountering wild animals, do not panic. Like many of our closest friends, they are nocturnal by nature and tend to avoid people during the daytime. If you come upon a bear, remember that hysterical shrieks may incite a charge. Just remain calm and back away slowly.

Now, to protect food from bears, make sure to hang it at least ten feet from the ground. To protect Mary Ellen from a small-minded forest ranger, I had to hang *her* twenty feet from the ground.

The most important thing to remember: Keep it fun. Camping is all about communing with nature, meeting new friends—some of them quite unexpected—and forming memories that you will treasure forever. *Now* when people call me camp, I plead guilty as charged!

BRINI MAXWELL

cinema

For movie-lovers who like to leave theaters making loud proclamations and gesticulating wildly, this summer will yield plenty of film festivals guaranteed to deliver the goods.

Urbanites who worried that they wouldn't get any mileage off their black turtlenecks and Capri cigarettes this summer are in luck: From June 30 to July 20, the **Film Society of Lincoln Center** (212-875-5600) presents "Time and Again: The Cinema of Alain Resnais," including *Hiroshima mon amour*—the French director's groundbreaking 1959 study of trauma and memory in postwar Hiroshima. Only *you* can decide whether watching this constitutes "summer fun."

For anyone whose taste for feathered caps and leisure suits wasn't sated by either the Hughes brothers' *American Pimp* or John Singleton's remake of *Shaft,* the **Screening Room** (212-334-2100) presents its "Blaxploitation Midnight Film Series" all summer long. The festival includes such classics as the wonderfully execrable *Blacula* (the tale of a foxy African prince bitten by Draccie himself, who subsequently terrorizes L.A. clubgoers); *Truck Turner,* starring Isaac Hayes as a gold-chain-wearing bounty hunter on the run from evildoing Mafioso henchmen; and the original *Shaft.*

People who were irked to find Patricia Highsmith's talented Mr. Ripley transformed into a weepy sad sack can see him restored to his full sociopathic glory with "The Talented Patricia Highsmith" at **BAM Rose Cinemas** (718-636-4157). Beginning July 6, the festival includes *Purple Noon,* the original adaptation of *Ripley,* as well as the brilliant *The American Friend,* a masterful, truly wicked dramatization of *Ripley's Game.*

If you aspire to become a film buff in the course of a month, repeated viewings of *Chicken Run* is probably not the way to go. Instead, your ticket is more likely to come in the form of **Film Forum**'s upcoming "The Golden Age of the Foreign Art Film." Beginning August 11, its roundup includes classics like Vittorio De Sica's *The Bicycle Thief,* Fellini's *La Dolce Vita,* Bergman's *Wild Strawberries,* and *Eyes Without a Face,* which many consider not only Georges Franju's masterpiece but Billy Idol's as well (212-727-8110).

DEREK DE KOFF

ceviche

Ceviche may be the perfect summer food because it's barely a food at all. It's got every quality one associates with the perfect summer *drink:* It's cool, it's not filling, it's refreshing. Besides, notes Andrew DiCataldo, the chef at Patria, "lime is always in every ceviche. That fruity acidity—it keeps you coming back." And, like any margarita worth its salt, "it's got to be ice-cold."

The original Peruvian ceviche was a combination of the simplest ingredients—freshly caught raw fish, salt, and citrus juice allowed to marinate. The acid in the juice effectively cooks the fish, which turns lighter in color and firms up, just as if it had been heated. (For the squeamish, we've included recipes in which the seafood is lightly cooked also.) "It's healthy—virtually fat-free," says Douglas Rodriguez, formerly of Patria, now the chef at Chicama, and the man who's widely credited with the Nuevo Latino boom. "There are endless possibilities of what you can add to it. In ten years, I predict, it will be as popular as sushi is today." (Zone-diet freaks can at last participate—sushi without the carbs!) Rodriguez has at least twelve versions at his ceviche bar on a daily basis, including the traditional Ecuadoran shrimp with a spicy tomato sauce. A ceviche verde of littleneck clams and turbot swims in a bright green sauce full of cilantro and jalapeños—and, just in case the healthy-eating thing has you down, a bit of Serrano ham has found its way in.

GILLIAN DUFFY

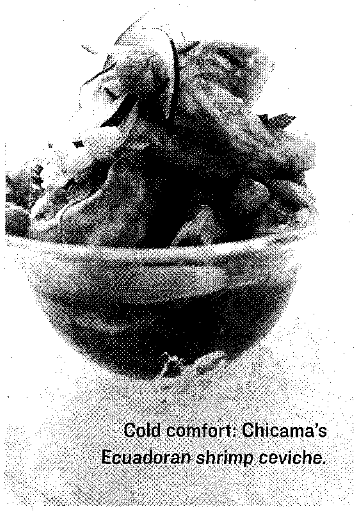
Green keeper: Chicama's ceviche verde.

All recipes serve four.

ECUADORAN SHRIMP CEVICHE
Douglas Rodriguez
Chicama

2 lemons, sliced
2 tablespoons pickling spice
Salt
1 pound extra-large shrimp (16–20 size), peeled and deveined
Dressing:
1 large tomato, roasted, peeled, seeded, and chopped
2 jalapeño peppers, roasted, peeled, seeded, and chopped
1 red bell pepper, roasted, peeled, seeded, and chopped
½ onion, roasted and chopped
¾ cup freshly squeezed lime juice (about 3 limes)
½ cup freshly squeezed orange juice
¼ cup canned tomato juice
1 tablespoon sugar
Tabasco sauce to taste

Photographed by Sang An.



Cold comfort: Chicama's Ecuadoran shrimp ceviche.

Garnish:
1 small red onion, thinly sliced
2 tablespoons chopped chives
2 tablespoons sliced scallions
¼ cup chopped cilantro
½ cup freshly made plain, unsalted popcorn
½ cup unsalted corn nuts

Add lemon slices, pickling spice, and salt to a 6-quart saucepan of water, and bring to a boil. Add the shrimp, turn off the heat, and blanch for 1½ minutes. Immediately remove the shrimp from the water with a wire-mesh strainer, and transfer to a bowl of ice water to cool. Drain the shrimp thoroughly, and place in a mixing bowl.

Place all the ingredients for the dressing in a blender or food processor and puree until smooth. Pour over the shrimp and toss.

Just before serving, add the red onion, chives, scallions, and cilantro to the shrimp and toss together. Transfer to serving plates, sprinkle with the popcorn and corn nuts, and serve.

CEVICHE VERDE
Douglas Rodriguez
Chicama

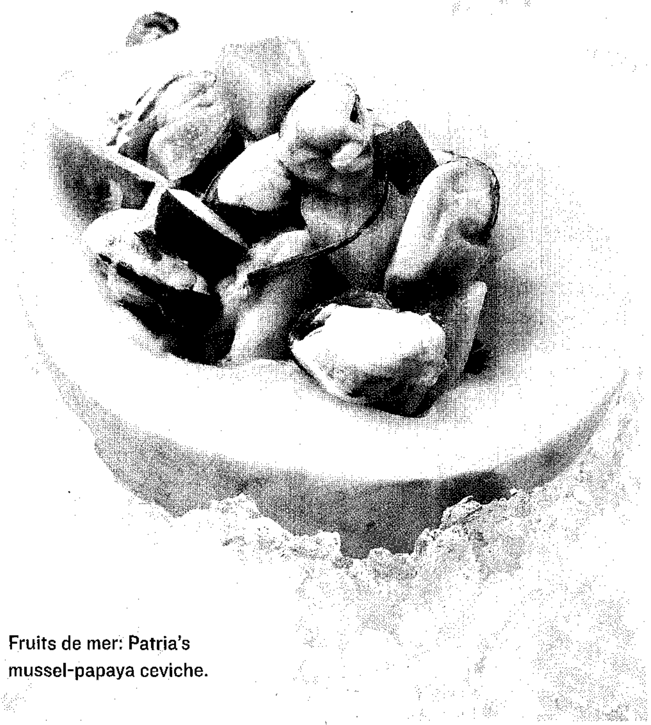
2 teaspoons olive oil
12 littleneck clams, washed and brushed
1 tablespoon chopped garlic
½ cup dry white wine
6 ounces Serrano ham, sliced ⅛ inch thick and diced
8 ounces turbot fillet, cut in ⅓-inch dice
Verde sauce:
4 ounces spinach, washed
¼ cup olive oil
1 teaspoon salt
1 bunch scallions, white and green parts
3 tablespoon flat parsley
Garnish:
1 tablespoon scallion, sliced
1 tablespoon chives, chopped
3 jalapeño peppers, seeded and diced finely
Juice of 3 lemons
6 sprigs recreceo (flat-leaf cilantro) leaves, julienned (regular cilantro can be substituted)
½ cup diced red onion
Juice of 8 limes

Heat the oil in a medium-size pan over a medium flame. Add the clams and garlic. When the garlic begins to brown, after about 2 minutes, add the wine. Cover and cook for about 5 minutes; all the clams should open. (Discard any that don't.) Drain, reserving the liquid, and remove the clams from their shells. Let cool and cut the clams into ¼-inch dice.

Verde sauce: Add the spinach, oil, salt, scallions, and parsley to a blender with ⅓ to ½ cup of the reserved liquid from the clams and blend until mixture is bright green.

Mix the clams, ham, and turbot into the verde sauce in a bowl, and allow to macerate for at least 1 hour. Add the garnish ingredients just before serving.

Chilean chiller: Patria's sea-bass ceviche.



Fruits de mer: Patria's mussel-papaya ceviche.

CHILEAN SEA BASS WITH SOY AND CITRUS
Andrew DiCataldo
Patria

1 pound Chilean-sea-bass fillet, skin removed
1 cup freshly squeezed lime juice (about 5 limes)
1 tablespoon kosher salt
1 red onion, one half cut into thick round slices, the other half cut into thin slices
2 tablespoons soy sauce
1½ tablespoons Thai fish sauce
1 tablespoon honey
½ teaspoon red-pepper flakes
6 tablespoons freshly squeezed orange juice
1½ teaspoons grated ginger
1½ tablespoons rice-wine vinegar
1 lime leaf, cut into very thin julienne
3 scallions, thinly sliced on the diagonal
¼ cup whole cilantro leaves, chopped
1 Thai red chili, minced
½ hothouse cucumber, peeled, halved lengthwise, seeded, and sliced thin

Using a sharp knife, cut the fish crosswise into very thin slices and place in a bowl set over another bowl of ice. Keep the fish very cold. Add ½ cup of the lime juice, salt, and the thick round slices of onion to the fish. Allow to marinate for 1 to 2 hours. Add the remaining ingredients to a separate bowl, and mix together well.

Drain the lime juice from the fish and discard. Remove the thick onion slices, and stir the fish into the sauce. Serve immediately in a low-sided rectangular dish. (Will hold for 2 hours in the refrigerator.)

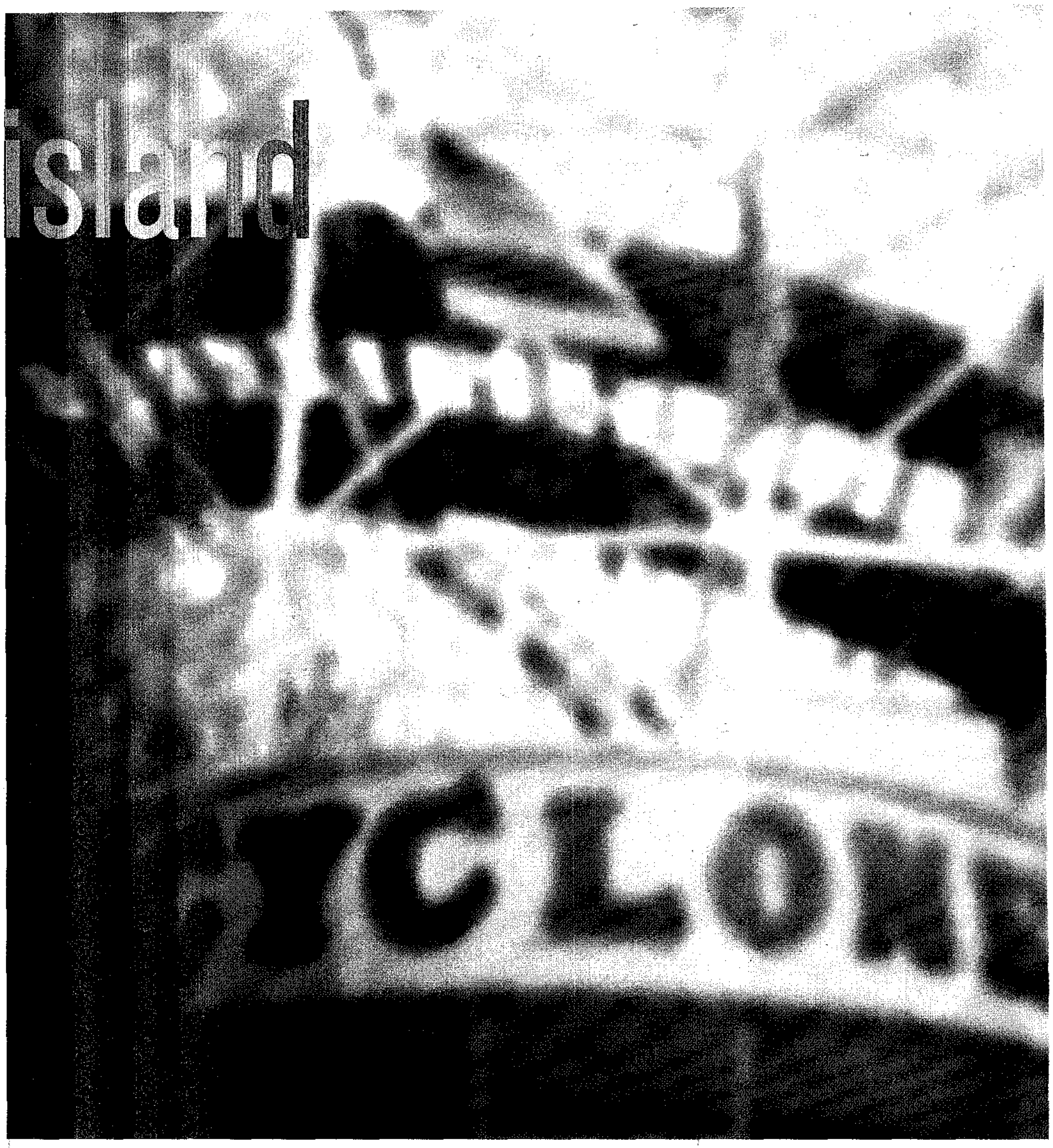
MUSSEL-PAPAYA CEVICHE
Andrew DiCataldo
Patria

3 pounds mussels, cleaned
½ cup white wine
Pinch saffron
2 papayas, peeled and diced
Juice of 3 limes
½ cup chopped cilantro
1 small red onion, finely diced
½ cup scallion, chopped
Zest of 1 lemon
2 tablespoons extra-virgin olive oil
3 papayas, seeded for serving (optional)

Steam the mussels with white wine and saffron in a covered saucepan until open. Discard any mussels that do not open. Remove the mussels from the shells. Strain the juice, return it to the saucepan, and reduce by half. Cool the liquid, and add it to the mussels along with the remaining ingredients. Mix well and cool until ready to serve. Spoon the ceviche into seeded papaya halves or serve in large shells.

Food styling by Bettina H. Fisher. Prop styling by Lynn Nigro. Opposite page: bowl from Crate & Barrel. This page: top left, bowl from Simon Pearce.

coney island



island travel Creaky and time-worn, the Cyclone remains the gem of Coney Island.

At **Astroland**, where 1.5 million visitors pour in every year, portable carnival rides have replaced the maze of rusting behemoths that once led to the boardwalk, but the most popular attraction remains: On busy weekends, people wait nearly an hour for a two-minute ride on the **Cyclone**. The attraction has been around for 73 years—Scott Fitzgerald could have courted Zelda on this thing—and its creaking decrepitude (although an Astroland rep insists the park invests $200,000 a year in the Cyclone's upkeep) adds to its allure—not to mention its terror factor.

I've been coming to Coney Island since I was an infant; my parents came as infants, too. When my great-grandfather arrived in Brooklyn from Russia in 1907, the park was one of the wonders of the world. It still is, though not quite in the same way.

Coney Island is a place where time keeps crashing into itself just to baffle you. You can't explain it with logic, because, essentially, it's a functioning ruin—as if the Greeks were still holding festivals at the Parthenon.

Near the entrance to Astroland is what appears to be the remains of the **Himalaya**, a high platform of wood and steel supporting a circular track on which cars used to travel at breakneck speed. The wooden panels are painted with scenes of a snow-swept mountain. They closed the ride last summer when a lap bar on one of those cars broke loose, killing a 17-year-old girl. Now it's been interred in Coney Island's graveyard of fun. Staring at that nightmare of the past is, admittedly, morbidly thrilling. (The Astroland rep insists it wasn't the Himalaya but some other wreck, that the Himalaya was dismantled and taken away someplace—she doesn't know where. But I don't believe her.)

Nearby, the skeleton of the **Thunderbolt** roller coaster, its tracks rusted brown, overrun by vines, has become a tourist attraction. And a wild-dog run.

Ambling down the boardwalk, you can find another Coney Island veteran, the famous two-headed baby—fetal twins that once upon a time failed to separate and are now deposited in a jar of formaldehyde. When I visited recently, one ancient citizen gleefully invited me to get a look from behind. "It's got an arm growing out of its back!" he said. These days, when all things fun are supposed to be clean and simple, some might say it's in bad taste to make a 50-cent show of this human anomaly. But there's no denying it: One look at the ageless little monster never fails to speed your blood.

Outside the booth, two young Mormons embarked on their proselytizing mission (their brethren were sent to Africa and Albania and Borneo) eyed me up and down. They were wearing matching black slacks, white short-sleeve button-down shirts, and floral-print ties, and they seemed lost, even among the tourists.

Farther down the boardwalk is **Ruby's Old Thyme Bar**. Inside, men drink silently, surrounded by photos of early-twentieth-century Coney Island—Luna Park, Steeplechase, Dreamland. The black-and-white prints depict beautiful, healthy people wearing suits, straw hats, and white dresses, giddily cavorting on steel horses and spinning floors. Luna Park burned down in a series of fires during World War II, conflagrations that these old men are likely to remember.

Out past the boardwalk, the red, round observatory rises to the top of the 240-foot **Astro Tower**. It goes up and down all day—that's all it does. I remember, as a kid, staying with my great aunt and uncle at their apartment on Cropsey Avenue, lying awake at night watching that blinking doughnut rise and fall in the distant darkness. The thing I feared most was that it would descend and never come up again. I needed to see it moving, rising again and again. That meant they were all still alive out there. IAN SPIEGELMAN

Photographed by Jean Laughton. Illustration by Eric Palma.

d

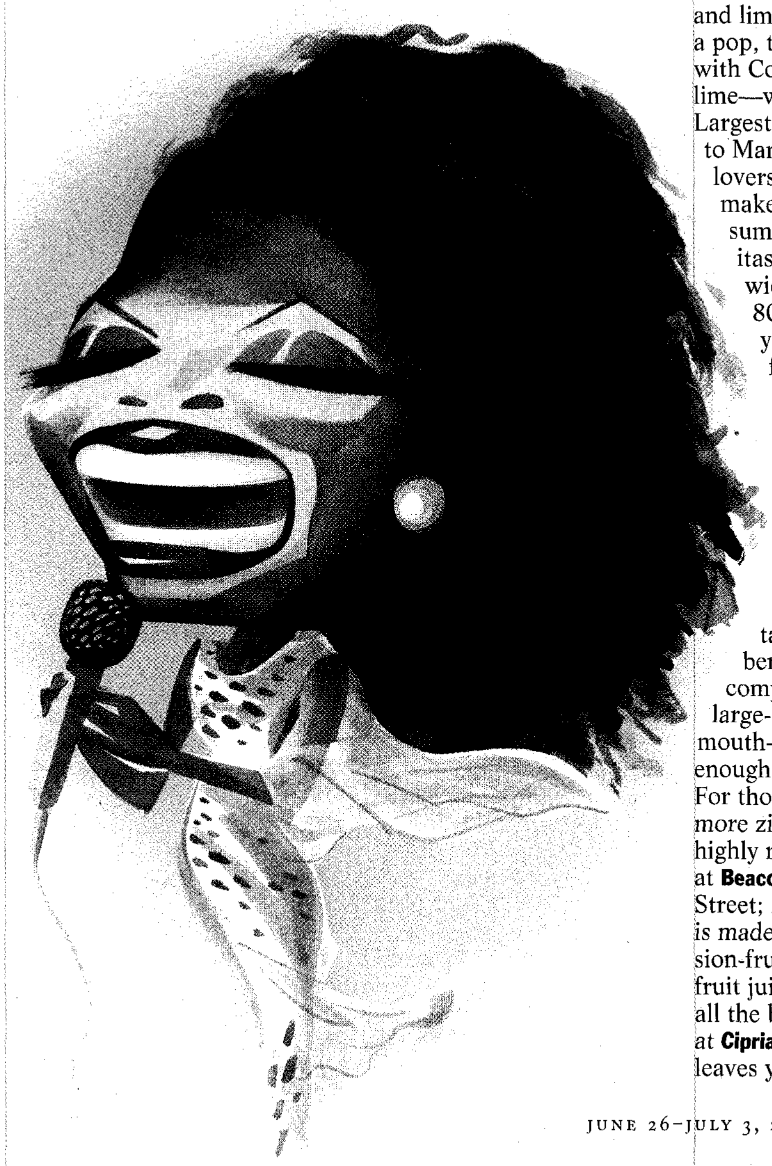
diva

D is for diva. *D* is for Diana. *D* is for disappointment. What started out as a de rigueur retro romp—a proposed reunion tour for **Diana Ross and the Supremes**—devolved into the sixties girl group's Return to Love tour (coming to Madison Square Garden on July 6), something potentially less than supreme. The reunion negotiations fell apart when original Supreme Mary Wilson and original replacement Cindy Birdsong realized that *D* also stood for dough, and that most of it was going to Miss Ross. In came Lynda Laurence and Scherrie Payne, who've sung behind Wilson and knew the songs and even some of the arm gestures but not, unfortunately, the deeper meanings behind "Where Did Our Love Go?"

For fans of Diana, this was the first of two recent letdowns, the other being her behavior at *VH1 Divas 2000: A Tribute to Diana Ross* in April. Through a gritted smile, Diana eked out diva complaints about her microphone's loudly feeding back (though VH1 reps informed us that the mike was the one Diana herself had insisted on bringing). Despite all that, she radiated her usual star quality—enjoying her "process," as she so divaesquely put it, even backed by those ersatz Supremes—which is reason enough to admit that, no matter what, I'll be there.

Newer divas-in-training will also be hitting the metropolitan area, like that genie in a bleach bottle **Christina Aguilera** (September 8 at Jones Beach) and virginal vixen **Britney Spears** (June 27 to 30 at Jones Beach). But maybe the most distinctive chance to catch femme fabulousness is **Wigstock**, the annual outdoor dragfest, tentatively scheduled for September 3 from 2 to 10 P.M. at Pier 54. Facsimiles of all the above divas will be there, only with hairy legs.

MICHAEL MUSTO



dreamgirl *Über*-diva Diana Ross hits the road this summer.

drinks

They taste sweet. They come in pretty shades of pink and green. They're accessorized with straws. They mess you up faster than you can say "Two tartinis, easy on the Chambord." Ah, there's nothing quite like a summer drink. But the perfect alchemy rarely seems realized; the juice-to-julep ratio is always just a little bit off. Hence the importance of our mission: to apply expert scrutiny to the current batch of mixological experiments making the rounds of Manhattan. So you won't have to.

Yes, the décor of the lobby-level **Church Lounge** in the newly opened Tribeca Grand Hotel (310 West Broadway; 212-519-6600) leaves something to be desired. (Think *Blade Runner* meets the Ramada in Cedar Rapids.) But the cocktails, while prodigiously priced, are stellar. Those who prefer their alcohol content masked in a blood-sugar-elevating bath of pure fructose will take special pleasure in the Perfect Ten, which is made of Ketel One vodka and pineapple juice, with hints of lemon, vanilla, and lime. Meanwhile, at $15 a pop, the grand margarita—with Cointreau and fresh lime—wins the award for Largest Mixed Drink Known to Man. For those margarita lovers who don't need to make a statement, the sumptuous mango margaritas at **Good** (89 Greenwich Avenue; 212-691-8080) won't overwhelm you with their size or fruitiness. Good's frozen blackberry julep, a counterintuitive take on an old southern standard, wins this season's Wacky (albeit wildly successful) Cocktail award. The pungent mint plays off the tartness of the blackberry—and both nicely complement the lethal-in-large-doses bourbon—for a mouth-watering hybrid thick enough to rival a smoothie. For those who prefer a bit more zing in their thing, I highly recommend the Tango at **Beacon** (25 West 56th Street; 212-332-0500), which is made with gin, Passoa passion-fruit liqueur, and grapefruit juice. If the thought of all the blinding gold and pavé at **Cipriani** puts you off but leaves you thirsty for a champagne cocktail, try the rethought Bellini—spiked with rhubarb—at the always-low-key **Esca** (402 West 49th Street; 212-564-7272). How I still haven't made it to **71 Clinton Fresh Food** (212-614-6960) to sample the passion-fruit rum punch is beyond me. Thank God it's only June.

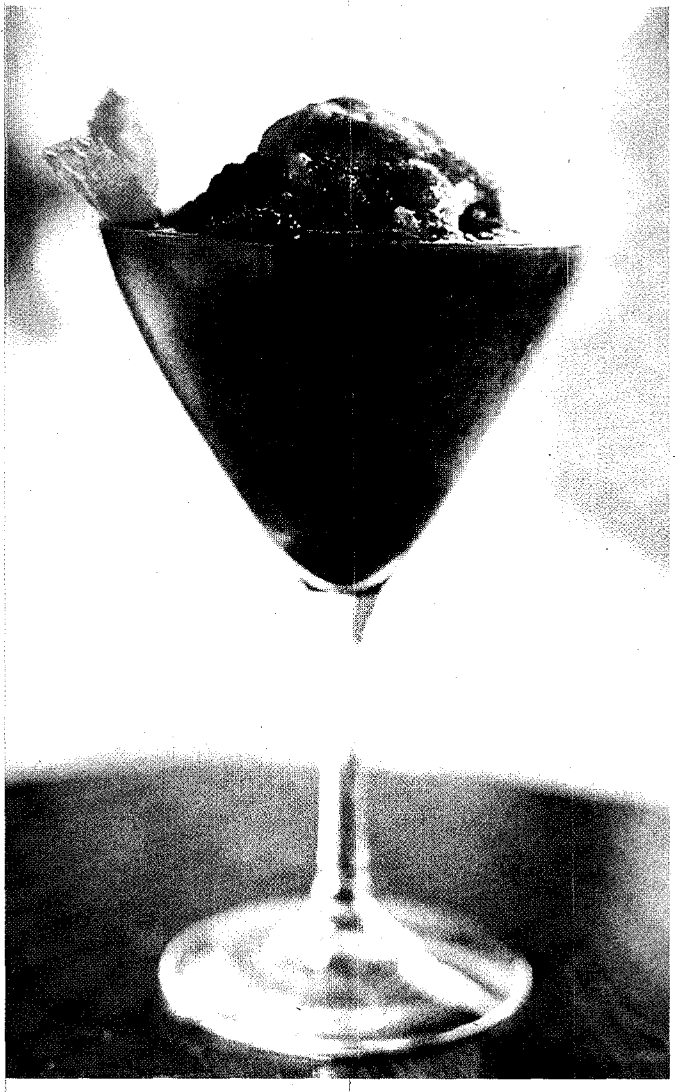
LUCINDA ROSENFELD

driving ranges

You wake up unforgivably early on a Saturday, it's unrepentantly beautiful outside, and you've got an unholy golf jones—but no chance in hell of scoring a tee time. If the idea of shagging balls under the cover of **Chelsea Piers**' great all-weather, year-round driving range (Pier 59, Twelfth Avenue at 18th Street; 212-336-6400) sounds just too methodical and stationary, use your car as a golf cart and take a driving-range day tour, in all five boroughs.

Start at Family Golf Driving Range, snuggled in a theme-park-looking corner of Randalls Island (across the Triborough Bridge; 212-427-5689). Along with its bilevel range, there's a sand-shot and chipping green for fine-tuning your short game. Next, head to the Bronx for a quick stop at Turtle Cove Golf Center (1 City Island Road; 718-885-2646). Nailing its little trampoline "greens" is actually an addictive challenge. Long-ball hitters might get an ego boost out of Family Golf Center in Douglaston, Queens (232-01 Northern Boulevard; 718-225-9187); the range, which looks like a baseball field, is 100 percent turf, so if you can't drive one over the fence (200 yards in left field), you'll surely be able to lace a screamer past the shortstop. You can't escape the charm of Gateway Sports (3200 Flatbush Avenue, Brooklyn; 718-253-6816): the stale sea air, the chipped primary-color paint, the sense that the traveling carnival just left the parking lot. The range does the trick, and the friendly folks there will even repair your clubs for cheap. Last, head to the range at La Tourette Golf Course in Staten Island (1001 Richmond Hill Road; 718-351-1889), and if it's late enough in the day, you might be able to slip in a few holes on one of the city's best public courses—if you have any energy left, that is.

JOHN KLINE



good's frozen blackberry julep

Serves two.

3 ounces Makers Mark Kentucky bourbon
2 teaspoons white crème de menthe
2 large fresh mint leaves
1 cup fresh-blackberry purée (frozen may be substituted)
3 tablespoons sugar
5 cups ice cubes
Garnish:
2 tablespoons fresh-blackberry purée (frozen may be substituted)
6 fresh blackberries
2 fresh mint sprigs

Combine all the ingredients (except those for the garnish) in a blender, and blend until thick and smooth. Place 1 tablespoon of blackberry purée each in two martini glasses. Pour frozen julep into glasses (there will be enough extra for another half-glass each). Top with fresh blackberries and mint sprigs.

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etiquette

So you couldn't afford the Sagaponack summer share this season, and after your behavior last year, your parents have banned you from their Catskills aerie. There's still a chance that you can wrangle an invitation out to the country—and you could even be invited back, if you know the rules of good guest behavior. Five in-the-know New Yorkers play Emily Post with tips on how to successfully sing for your supper:

1. Don't take your hosts for granted, especially if you're British. "One summer, my phone bill was so high I had to ban all long-distance calls," recounts *Hamptons* magazine's Heather Cohane. "And I found this English guest using my car phone! The English are the worst. They call you up expecting you to drop everything: 'Our Mary said you'd *definitely* be able to put me up.' So I tell them: 'Well, *our Mary* doesn't know we don't have a free bedroom!' "

2. Fend for yourself. "The best guests are never super-demanding," says socialite-author Tiffany Dubin. "You can sit alone with them without saying a word, and they *always* make their beds and get up early to get the groceries!"

3. Don't be self-important. "I love guests who treat my staff well: It shows good breeding,"

Photographs: this page, James Baigrie; opposite, Noah Sheldon.

a stream and a sprayer

Locals get soaked from an open hydrant in Williamsburg.

reveals real-estate guru Patricia Burnham. "One of my worst guests had her assistant phoning me every hour to push back the arrival time. I mean, who cares? Even Princess Diana wouldn't call *that* much!"

4. Be a good sport, even if it means bowing to your host's more peculiar whims. "A good houseguest should enthusiastically participate in all household sports and activities," insists hotelier André Balazs, "even if it means midnight waterskiing in the nude."

5. Learn the subtle art of departing. "The worst houseguests?" says the Ronson clan's Ann Dexter-Jones: "Those invited for lunch only who suffer memory loss regarding their departure date. The best? The ones who leave!" NAN PARRY

f

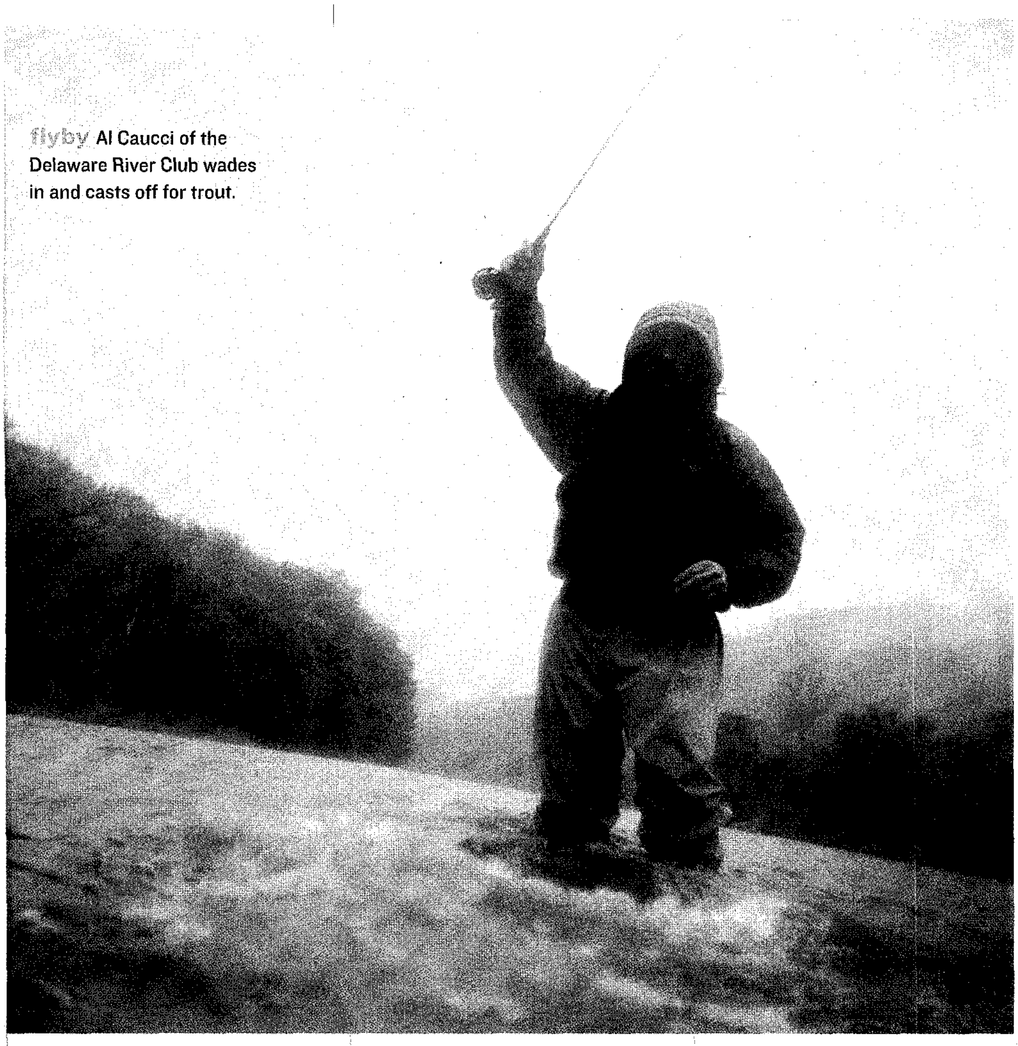
farm stand

Alice Waters can proselytize all she wants. It's fine to champion the noble philosophy of eating only local organic produce when you live in California, where supermarket aisles overflow with perfect tomatoes and mustard greens all year long. Good for her, we think, as we hibernate through a New York winter cozy at home with our contraband mangoes and seedless grapes, flown in from God knows where. But when the first slender stalk of locally grown asparagus crops up at the **Union Square Greenmarket**, perhaps at Cherry Lane Farms's neatly tended, chef-frequented stand, we revert to environmentally aware string-bag-toters. Every new arrival is cause for celebration. (*Look, a fiddlehead fern! Strawberries!*) But the market doesn't really come into its own until at least mid-July or August, when the Eckerton Hill Farms stand becomes a psychedelic still life of lovably misshapen heirloom tomatoes and the crowds descend on fresh corn on the cob in a husk-peeling frenzy worthy of pre-brunch Zabar's. For an altogether mellower experience, shop early on a Saturday morning, shoot the breeze with a farmer or two, tune out the ambient traffic noise, and turn your back on McDonald's. You could almost imagine yourself at a remote farm stand somewhere off Montauk Highway—only with a much shorter ride home. ROBIN RAISFELD

fire hydrants

The temperature and humidity have stayed above 90 for a week. You don't have a Hamptons share, and the neighborhood whirlpooling team's got the community pool reserved for another all-afternoon practice. How do you cool off?

As any kid in New York (outside the Upper East Side) can tell you, there's a low-cost alternative—107,134 of them, actually—right on the corner. Anyone with a monkey



flyby Al Caucci of the Delaware River Club wades in and casts off for trout.

wrench can open a fire hydrant, and can do so without incurring the ire of New York's Finest, too: All firehouses have spray caps (which cut hydrants' output to a modest 25 gallons a minute), and they can be borrowed by anyone over 18, says Fire Department spokesman David Billig. "When it's hot and humid for a long time, sprinkler caps are available," he says. "There's no specific temperature threshold." Of course, a legal spritz won't compare to the urban geyser that is an open hydrant blasting through a tin can, à la *Do the Right Thing.* But then a little afternoon fun won't be wasting 1,000 gallons of water a minute, either. ETHAN SMITH

fireworks

A lot of people don't realize that I am the official fireworks commissioner of New York, appointed in the waning days of the Lindsay administration. Lindsay invited me to Gracie Mansion to offer me a job as his parks commissioner. I was newly married, books in the works—I told him I couldn't do it. He said, "How about cultural affairs?" No again. Finally he said—quite peeved, I thought—"What the hell do you *want* to be?" I said, "How about fireworks commissioner?" He nodded and shrugged. So I got the job. I'm the only commissioner who doesn't have to resign at the end of every administration. It's an honorary position. I don't really do anything.

I've been interested in professional fireworks ever since I was in the army. I was trained as a demolitions expert, so I know my way around explosives. When I got out, I got to know the Grucci fireworks family of Bellport, Long Island.

The most spectacular fireworks display in the city is, of course, **Macy's Fourth of July show** on the East River. This year they are having twelve firing locations, from 60th Street to the Battery, many more than usual, to celebrate the millennium. In my position as commissioner, I called the people in charge of the Macy's fireworks and tried to convince them to shoot a spray effect off the top of the Empire State Building, much as the French did off the Eiffel Tower on New Year's Eve. I even suggested a co-sponsor for the event—Viagra. Alas, Macy's declined.

Most of the fireworks that Macy's uses come from Japan and China. The Japanese make the most perfect fireworks, ones that burst in the air in a perfect chrysanthemum form. If a single tendril is off, they become terribly upset. The most extraordinary fireworks I've ever seen took place in Japan, at a place called Tondabayashi, which are produced every year by a pacifist religious group named Perfect Liberty. The founder of the group believed that explosions should be not for devastation but for beauty. On his deathbed, he cried out "*Hanabi*"—which in Japanese means "fire-flower"—so every year in August over a million people turn out on this giant golf course to watch.

Their idea of fireworks is very different from ours: After each choreographed segment, the show is stopped for a few minutes to clear the air of smoke and let you soak it in, sort of like the end of a movement in a symphony. Here, if fireworks stop, people think the show is over or something's gone wrong. They pack up their picnics and start for home.

Last year I was on one of the barges in the East River, encased in a steel container. It's intense. You're surrounded by hundreds of mortars, something like 700 to a barge. I don't know where I'll watch them from this year. Macy's sets up a reviewing stand for various personages. The last time I was there, I was seated next to Rudy Giuliani and his son. The mayor couldn't figure out why I was seated with him. He was surprised when I told him I was the fireworks commissioner. Until that evening, he never knew he *had* a fireworks commissioner. GEORGE PLIMPTON

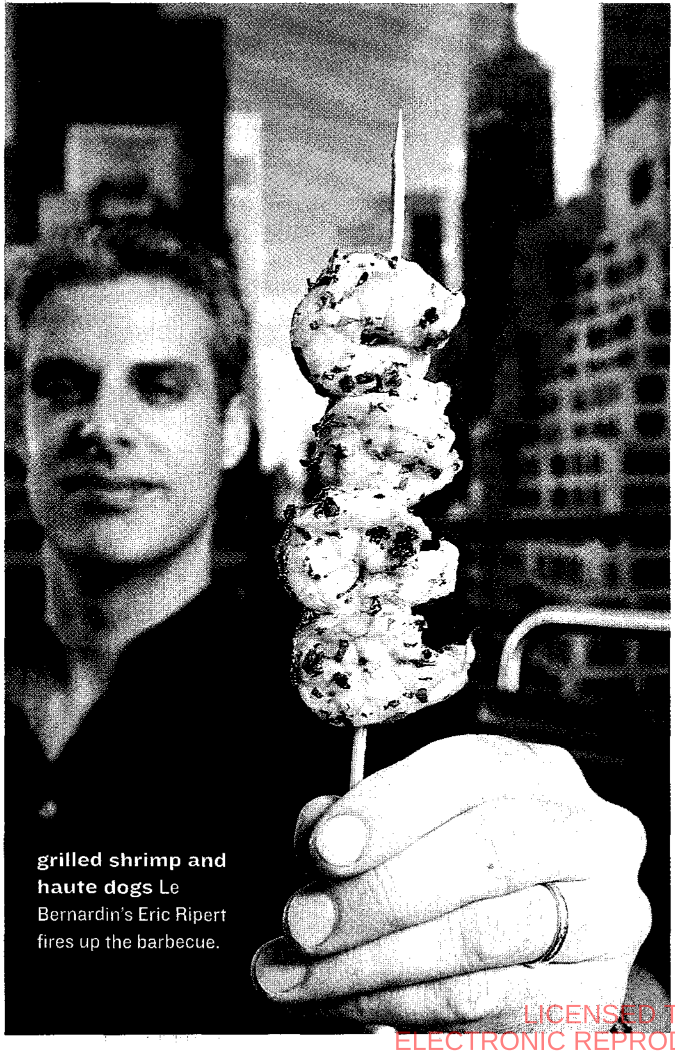
fly-fishing

Ex–deli cook **Bob Robl** is doctrinaire about fishing the tides; if the right tide is in the middle of the night, that's when Bob, who guides on Smithtown Bay in his 18½ Maritime skiff, will ask you to meet him. Night fishing during the cinder-worm hatch—which occurs around the full and new moons of June, July, and August—often requires casting in

Photographed by Michael Darter (2).

pitch black to the sounds of marauding stripers. (Which, in case you're wondering, sounds like a mass mugging.) When the sun comes up, Robl can put you on a beautiful spot where the stripers are feeding in such shallow water that their tails stick up in the air like Florida Keys bonefish. (Half-day, $275; full day, $400; tackle provided, or BYO. Catch-and-release only. 631-243-4282, or www.fly-a-salt.com.)

For the premier trout fishing in the Northeast, head to the Delaware River. The Delaware River Club, a homey old lodge on one of its most productive pools, provides excellent fly-fishing all through the summer, when other streams have pretty much finished their major hatches and warmed up too much to be hospitable to trout. Hotelier and grand master fly-rodder-in-residence is the legendary **Al Caucci,** who invented the elegant and dependable Comparadun series of flies. You can wade-fish or float, or combine the two. (Guided trips for two people are $250 per day; float trips, $295. Instruction available for all levels of angling expertise; 800-MMAYFLY or www.may-fly.com.) PETER KAMINSKY



grilled shrimp and haute dogs Le Bernardin's Eric Ripert fires up the barbecue.

garbage

Summertime, and the living is smelly. "Chinatown is the funkiest, the worst," says Dave S., of USA Waste Management, as he picks up a dripping box of fish innards from the sidewalk in front of Pho Viet Huong Restaurant and tosses it into the gnashing hydraulics of his massive truck. "Work around here in the summer, Mulberry Street, Mott Street, East Broadway, and your eyes are running, your nose is running, and that's something no dose of Tide is going to get out. You can't find a clothespin big enough for this stink.

"People think it's the restaurants, but it's not," Dave continues, taking time to casually stomp his steel-toe work boot on a blue-shelled crab tottering drunkenly from a ripped plastic bag. "It's the food stores—the fish and meat markets—that really get you. They close earlier and put the stuff out at six, seven o'clock, so when I come, around midnight, that's plenty of time to percolate. But you know what they say—if you can't stand the ferment, get out of the kitchen."

In the midst of crushing malodorous boxes marked PRODUCT OF BANGKOK, THAILAND, Dave was interrupted by a butcher who gave his name simply as "Ming" and begged to differ with the garbageman's assessment of the neighborhood bouquet. "Chinatown does not stink so bad. It smells only because we use real food. All natural."

"Then give me plastic any day," Dave said, emptying one more sack of chicken parts into his truck. MARK JACOBSON

grilling

During the week, Eric Ripert, the award-winning chef, cooks up French delicacies for a devoted following at Le Bernardin. On weekends, like many of us, he trades in his toque for a T-shirt and fires up the barbecue on his balcony. We asked him for a few tips:

When it comes to barbecuing, the most crucial thing is heat: You have to make sure the charcoal is extremely hot, around 550 degrees—hot enough to really sear what you are cooking.

The best meat to barbecue is shell steak, because you can get the most flavor out of it, and it stays tender even after it is cooked. Make sure to buy a prime cut rather than a choice. Prime has a higher fat content,which adds to the taste, but most of the fat melts off when you cook it.

Before I fire up the grill, I generally marinate the meat in herbes de Provence—a jumble of thyme, oregano, rosemary, and other herbs—adding crushed black pepper, a trickle of olive oil, and sliced garlic. I let the concoction marinate for a couple of hours, adding a sprinkle of rock salt while the meat is on the barbecue.

When I put the meat on the fire, I let it cook for a couple of minutes until it develops a nice crust. Then turn it over and heat the other side as well.

If I have time, I finish off with a homemade barbecue sauce, using tender scraps of seared meat to which I add a mix of beer, caramelized onions and garlic, a dollop of ketchup, water, vinegar, and spices.

No barbecue is complete without grilled vegetables: My favorites in the summer are zucchini, eggplant, portobello mushrooms, and tomatoes, which I marinate in the same blend of olive oil, garlic, and herbs that I used to douse the meat.

The right drinks are also crucial. I love beer, but not for barbecues. I usually prefer red wine. The most important thing to remember when you barbecue is to have fun: You don't have to be a gourmet chef to create a first-rate steak. After all, you can drink at the same time as you cook, and nobody raises an eyebrow.

As told to Maer Roshan

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SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

JULY

7/22: BELUGA WHALES

CONCERTS! FESTIVALS! FIREWORKS! HERE'S WHAT YOU'LL BE DOING EVERY DAY THIS SUMMER.

1 The Bronx Zoo's Summer Safari begins. See exotic animals. Enjoy the appropriate exotic food, music, and crafts (African *lions*, African *food*—you get the idea).

7/15: LATIN DANCE

2 Island music: As in Randalls. The Guinness Reggae Carifest, featuring Bounty Killer, Donnell Jones, and others.

3 Mast-see: Op-Sail 2000. Two hundred tall ships from around the world gather in New York Harbor.

7/5: MARC ANTHONY

4 Wait until dark: Macy's sends up the fireworks (from *four fantastic locations!*), synchronized to a musical score.

5 And he sang to us: Salsa heartthrob Marc Anthony in concert at Jones Beach.

6 Strings attached: The Shakespeare Project performs *Venus and Adonis* (with puppets!) at the Hudson River Festival in Battery Park.

7 Latin, old and new: Baroque painters the Carracci family get their own show at the Met; Gran Parada Dominicana Festival begins in the Bronx.

8 Subway Series, Part 2: the Mets host the Yankees, Shea Stadium. Pray it doesn't rain.

7/3: OPSAIL'S TALL SHIP

7/19: BOLSHOI BALLET

9 Fly-by: The Butterfly and Hummingbird Trail opens at the Brooklyn Botanic Garden.

10 Noir or never: *The Maltese Falcon*, screened under the stars at Bryant Park.

11 Arts and action: The Lincoln Center Festival opens. World premiere of *Writing to Vermeer*, an opera by art-house auteur Peter Greenaway.

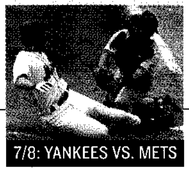
12 Groove diva: *Asphalt*, a dance/opera about an aspiring D.J., debuts at the Ohio Theatre.

13 I show, therefore I am: Barbara Kruger's first major retrospective opens at the Whitney Museum.

14 Eat cake! Celebrate Bastille Day. Or: Attend the Classical Theatre of Harlem's multicultural *Romeo and Juliet*, at Harlem School for the Arts Courtyard Theatre.

15 "*¿Qué Es?* What Is Latin Music?" Day at Lincoln Center. Panel discussions about Latin dancing, followed thankfully) by a merengue-and-salsa Midsummer Night Swing.

7/25: ALVIN AILEY DANCE


7/8: YANKEES VS. METS

16 Bastille Day is over. French still present: Les Nubians at Central Park SummerStage.

17 Carmen Miranda! Benny Goodman! *The Gang's All Here*, onscreen at Bryant Park.

18 Tales of Hoffman: Missed Philip Seymour H. in *True West*? Catch his directorial effort, *Jesus Hopped the A Train*, at Center Stage.

19 Russian mob: The Bolshoi Ballet performs here for the first time in ten years, at the Lincoln Center Festival.

20 Under the bridge: Glenn Branca and Phil Kline perform in the cool and cavernous space of the Brooklyn Anchorage.

21 Fun for the whole family: Eighties hit-makers the Go-Go's play Jones Beach, while Dr. Dre takes over New Jersey's Continental Airlines Arena.

22 A whale of a time: Four Belugas and several sturgeon show up when the "From Russia With Love" exhibit opens at the New York Aquarium.

7/28: TAMMY FAYE

23 The New York Liberty play archrivals the Houston Comets at the Garden.

24 Outdoor sounds: The New York Philharmonic, on Central Park's Great Lawn.

25 You should see dancing: Alvin Ailey troupe debuts *Grace* at Lincoln Center.

26 That ol' blue magic: "Blues After Dark" features a new work by pianist Dick Hyman with vocals by Ruth Brown; 92nd St. Y.

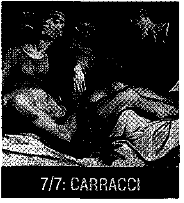
27 Buddhist delights: Lama Gyurme and Jean-Philippe Rykiel perform music and incantations at SummerStage.

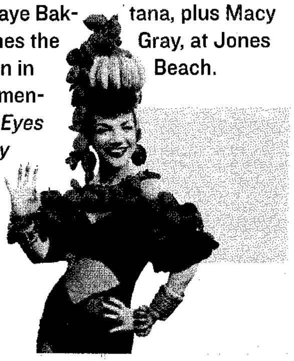
28 Bat those lashes: Tammy Faye Bakker reaches the big screen in the documentary *The Eyes of Tammy Faye.*

29 Smooth jams: Santana, plus Macy Gray, at Jones Beach.

30 Congolese rumba stars come to the Prospect Park Bandshell.

31 Mostly Mozart Festival opens, with a free outdoor program of . . . Mozart.


7/7: CARRACCI


7/17: THE GANG'S ALL HERE

Photographs: left to right from top, Rob & Sas/The Stock Market; Tara Darling; Ariel Ramerez/Corbis; Stephanie Berger; Ray Stubblebine/AP; courtesy Lincoln Center(2); Mark Lennihan/AP; courtesy Lions Gate Films; courtesy Metropolitan Museum of Art; Lester Glassner Collection/Neal Peters.

XII
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SUNDAY ONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

8/28: U.S. OPEN

1 S'Wonderful: The New York Philharmonic performs Gershwin and Bernstein free at the Great Lawn.

2 Eclectic guitar: SummerStage plays host to the Colombian-Caribbean sounds of Toto La Momposina and Vêra Bîlâ, "the Ella Fitzgerald of Gypsy music."

3 Bottom's up: Gorilla Repertory Theater presents *A Midsummer Night's Dream* in Washington Square Park—for the eleventh straight year.

4 *Flashdance 2000? Coyote Ugly,* the tale of a New York barmaid who just wants to *sing,* hits theaters.

5 Queens for a day: Celebrate Southeast Queens at the fourth annual Jamaica Arts & Music Summer Festival.

8/6: ITZHAK PERLMAN

6 Fiddle man: Violin master Itzhak Perlman performs Tchaikovsky and Vivaldi at Mostly Mozart.

7 It's a*live! Son of Frankenstein* screens at Bryant Park.

RUDY GIULIANI
ANDREW KIRTZMAN
8/8: RUDY'S BOOK

8 Power plays: In Central Park, Shakespeare's *Julius Caesar* opens; in bookstores, Andrew Kirtzman's *Rudy Giuliani: Emperor of the City.*

9 High- vs. lowbrow: New York Grand Opera performs Verdi's *Don Carlos* at SummerStage; Duran Duran's "Pop Trash" tour reaches Jones Beach.

10 Feeling blue? The cast of *Blue Man Group* performs for tots at the Children's Museum of Manhattan.

11 All metal, all the time: Kid Rock at PNC Bank Arts Center; Mötley Crüe, with Megadeth and Anthrax, at Jones Beach.

12 Dance, feverishly: The Knicks City Dancers teach fans at their yearly Boot Camp, at Fairleigh Dickinson University.

13 Rave on: Electronic acts Lamb, Femi Kuti, and Mark Anthony Jones at SummerStage.

14 Give a damn: Tonight and tomorrow, in two parts, *Gone With the Wind* at Bryant Park. You'll never go hungry again.

15

8/18: *THE CELL*

16 Start of the New York International Fringe Festival, with more than 175 experimental theater, dance, and spoken-word performances.

17 Reflected glory: Saigon Water Puppet Theater at the World Financial Center Plaza.

8/11: KID ROCK

18 At the movies: Jennifer Lopez explores the mind of a serial killer in *The Cell.*

19 Camp it up: Les Ballets Trockadero de Monte Carlo (i.e., men in pointe shoes) performs at the Joyce twice today.

20 On the streets: Celebrate Harlem Day on West 135th, with outdoor jazz, doo-wop, and gospel concerts, a fashion show, and arts and crafts.

21 Plastics, Part 1: *The Graduate* is screened at Bryant Park.

8/14: *GONE WITH THE WIND*

22

23 Jam on it: Pearl Jam and local heroes Sonic Youth at Jones Beach.

24 Plastics, Part 2: Get out your credit cards—Barneys Warehouse Sale begins today (through September 4).

25 Yippee! Counterculture icon Abbie Hoffman gets the biopic treatment with *Steal This Movie!,* starring Vincent D'Onofrio.

26 Tito woulda loved it: Puente's old brass section, the Bronx Horns, plays an outside concert—with dancing—at Lincoln Center Plaza.

27 Wouldn't it be nice? Ex-Beach Boy Brian Wilson is joined by the Long Island Philharmonic at Jones Beach.

28 Love it: The U.S. Open tennis tournament begins in Flushing.

29 Havana classic: Cuban violinist Yavet Bovadjiev at the Jewish Museum's "SummerNights 2000" series.

30 Under-the-street people: Documentary *Dark Days,* about New York's mole people, premieres at Film Forum.

31 Hold on to your bubble gum: Nickelodeon's All That Music & More Festival brings pubescent treats like B*Witched and Blaque to Jones Beach.

8/31: BLAQUE

AUGUST

Photographs: counterclockwise from top left, Russ Adams; courtesy William Morrow & Co.; Frank Masi/SMPSP; Lester Glassner Collection/Neal Peters; Ken Reid/FPG; Corbis; Jim Stratton/Corbis; Jonathan Levine/EMI.

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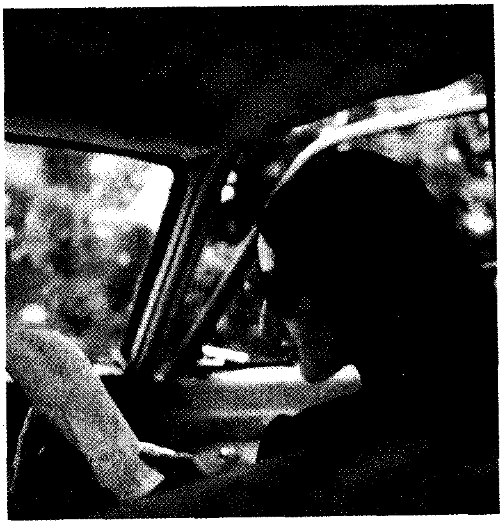
high falls

Call it *40 Acres and a Prada Mule.* In High Falls and the other towns of greater Ulster County, the traditional scenic vistas—the Hudson, the Catskills—have been augmented by a breathtaking natural phenomenon just as likely to make you pull over, or at least swerve dangerously: the cover girl. Some mannequins, drawn by the area's reasonable real estate, good restaurants, and low population density, are even relinquishing their city apartments and settling in for good. For Kirsty Hume, Chandra North, Gisele Bundchen, and Guinevere Van Seenus, this country life is still more Roxy Music than Ralph Lauren, but there's no danger of Puff Daddy's dropping in for a shoot-out. Van Seenus, who appears in the Exté campaign and who just shot a Vidal Sassoon commercial, is renovating her house near Woodstock, where Hume also lives with her husband, Donovan Leitch. *Sports Illustrated* swimsuit-issue siren North and her husband, furniture designer and sculptor Daniel Blaylock, prefer the area outside New Paltz, closer to the city. North, whose neighbors include Harvey Keitel, Willem Dafoe, and Robert De Niro, likes the "anonymity" but doesn't feel "too isolated—there are lots of transplanted New Yorkers." Model-of-the-moment Bundchen is the farthest afield, with an old hunting cabin on 25 acres north of Woodstock that she wants to build a volleyball court on. She brings friends or family, says her booker, but so far none of the Hollywood heartthrobs she's been linked to, like Josh Hartnett or Leo DiCaprio.

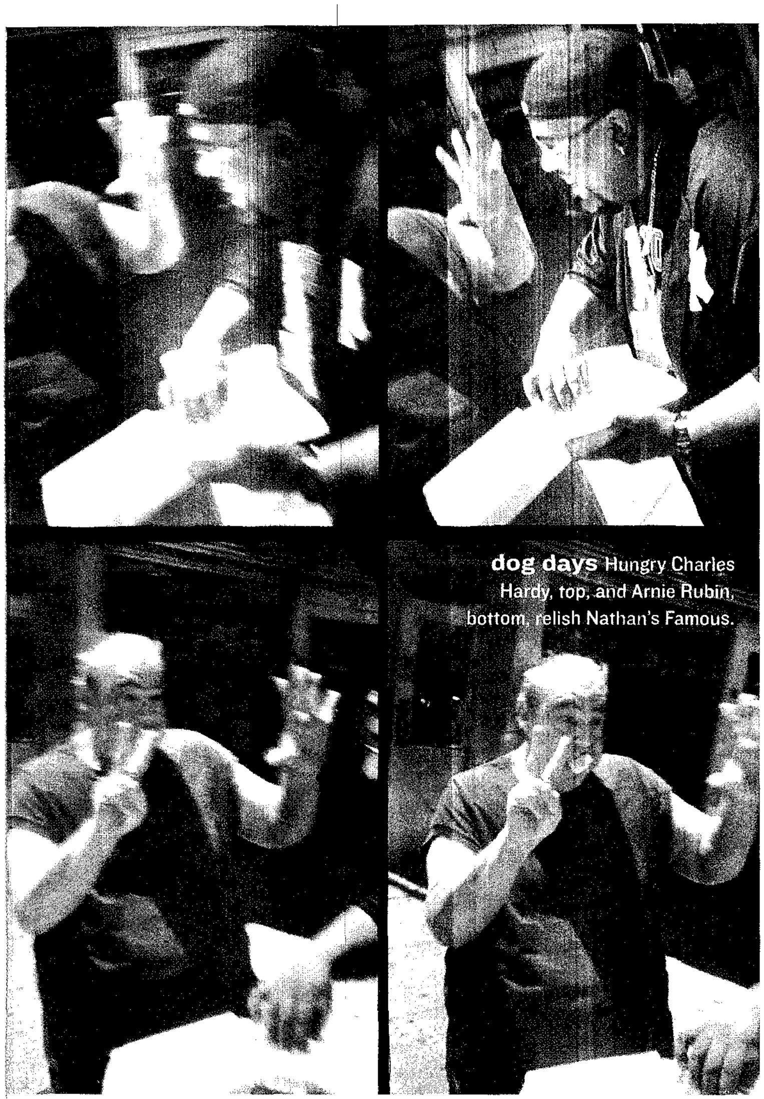
The best places to see the area's supermodels are the **Depuy Canal House** (Route 213; 914-687-7777) and the **Clove Café** (1003 Route 213; 914-687-7911), both in High Falls; the **Bear Café** (295 Tinker Street, Bearsville; 914-679-5555); the **Inn at Stone Ridge** (Route 209; 914-687-0736); and the **Beekman Arms** (6387 Mill Street, Rhinebeck; 914-876-7077). Bundchen likes the **Gilded Otter Brewery** (3 Main Street, New Paltz; 914-256-1700). Still, don't expect a tribe of supermodels to take over the Town Council. "I've heard that more models are planning to move up here," North says, "but there aren't any more places for sale near me, so I'm safe." Until, that is, some enterprising type prints up a Map to the Models and busloads of FIT students come round ogling. When that happens, North vows, "I'm buying a ranch and moving back to Texas."

Jared Paul Stern



model mecca: On the road to High Falls.

Photographed by Brooke Williams.



dog days Hungry Charles Hardy, top, and Arnie Rubin, bottom, relish Nathan's Famous.

hot dog

In honor of New York's quintessential summertime nosh, we invited Hungry Charles Hardy, a runner-up last year in Nathan's July 4 hot-dog-eating contest, and his mentor, Arnie Rubin, to join us on a chauffeured taste-testing tour. We were surprised to discover that, besides being fierce competitors—and being able to put away twenty hot dogs in twelve minutes—the gentlemen were connoisseurs, weighing in with perceptive analysis and cutting criticism. But they also had a hidden agenda: Rubin, coming out of retirement, was entered in a Nathan's qualifying competition in West Islip later the same evening, and he was hoping to employ his tactic of pre-contest belly-stretching.

12 NOON Nathan's Famous, Coney Island

When we spot Hungry Charles and Arnie over by the Nathan's hot-dog window (and at five eleven, 336, and six feet, 310, respectively, they're not easy to miss), we're glad we went with the stretch limo instead of the Town Car. While they're awaiting the first course, Arnie and Charles offer their frank frank criteria. A proper hot dog should be grilled; flavorful, with undertones of garlic and spice; in possession of a good "snap"; and able to stand on its own. The bun is secondary, condiments irrelevant. They dig into their dogs and mug for our photographer, wholly in their element. As far as Arnie's concerned, though, noon on Saturday isn't the ideal time to hit Nathan's. "You get a better class of clientele when the bars break, around midnight," he says. "You get people who really know how to eat." As we pull away from the curb, Arnie rates Nathan's 9 out of 10: "It was a little burnt." Charles says, "Almost perfect. Nine and a half." It's clear that Nathan's holds a special place in the hearts of these Brooklyn boys and that it's the gold standard by which all subsequent dogs will be measured.

1 P.M. Katz's Deli, 205 East Houston Street

Katz's hot dogs have been called the best in New York, but Charles and Arnie are unimpressed. Charles: "The snap was good, but something's missing—8.5." Arnie agrees: "A little bland. I give it an 8." Arnie, on his second dog now—blandness be damned—demonstrates Tokyo-style consumption (a technique he learned from 130-pound Japanese world-record hot-dog-eating champ Hirofumi Nakajima). He gobbles the hot dog first, then squishes the bun and plops it in his mouth. It isn't pretty.

1:30 P.M. Papaya King, Third Avenue and 86th Street

"Shouldn't you save some room for tonight?" we ask Arnie. After all, he's competing against the world matzo-ball-eating champion and Barbie Behemoth, a drag queen–slash–wrestler. "Rookie mistake," he says, plunging into his hot dog. "I can eat this in two bites," says Charles. And he does. "Flavor's pretty good, light snap, but the bun isn't intact. I give it a 7.5." "Good flavor, has a little spice, an 8," says Arnie. Both love the piña coladas.

1:45 P.M. Pushcart vendor on 85th Street, near Fifth Avenue

"Pigeons wouldn't eat these," says Arnie. "This reminds me of the bologna sandwiches my parents would keep in the trunk on road trips," says Charles. "That hot-trunk bologna flavor." Arnie: "I'll give it a 1, only because it looked like a hot dog." "One for appearance," agrees Charles.

2:15 P.M. F&B Chelsea, 269 West 23rd Street

The only condiment Charles abides on his frankfurters—when he's not competing—is baked beans. Mustard is a waste of time: "After five dogs, you don't even taste it," he says. So we don't have high hopes for this sleek new spot whose name stands for *Frites and Beignets* and whose hot dogs come with toppings like rémoulade and marinated cucumber slices. Its proximity to Krispy Kreme, however, is a plus: Before we know it, Charles's wife, Zina, who's along for the ride, is out of the limo and on her way to purchase a dozen doughnuts while we make the dog run. Surprisingly, Charles and Arnie love the F&B dogs. "Excellent, robust," says Charles. Arnie agrees: "Nice beefy flavor, good seasoning. I give it a 9." "You got a winner here, says Charles. "Nine." "Anybody wanna doughnut?" asks Zina.

2:45 P.M. Gray's Papaya, Sixth Avenue at 8th Street

THE BEST DAMN FRANKFURTER YOU'LL EVER EAT, reads a sign outside this festive stand. Charles demurs: "Good snap, flavor's good, just not enough hot dog—8.5." "Yeah, it's a little thin, you can just swallow it up in one bite; give it an 8," says Arnie, who executes that single bite with panache and follows it up with a swig of piña colada that he decrees "better than Papaya King."

Maybe it was too good. Arnie might know the ins and outs of pounding hot dogs, but perhaps he underestimated the perils of the piña colada bloat. He was not to triumph that evening on the field of battle, but we're sure that he consoled himself with the mouth-watering thought that, one disappointing performance notwithstanding, there were many more dog days to come.

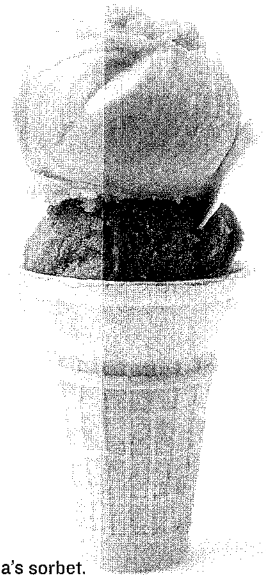
ROB PATRONITE

Photographs: this page, Matthias Clamer; opposite, James Baigrie.

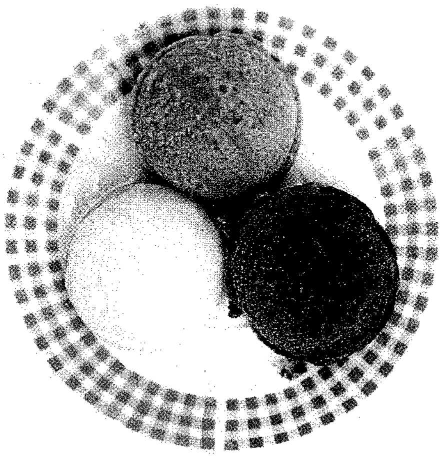
ice cream

We've never understood people who eat ice cream in the winter, even as a climate-control accessory to molten chocolate cake. It's inherently a summer food—or, some might rationalize, its own food group. It's got calcium. It's got protein. And it's got range. Here in New York, we are blessed with an ice, an ice cream, a sorbet, or a gelato to satisfy every summer craving, from the herbal perfume of Moroccan chef Moha Orchid's delicate sorbets at **Cookies and Couscous** (230 Thompson Street) to the deep-chocolate depths of "Mama's Mixing Bowl" at **Shelly's New York** (104 West 57th Street). The most exciting news on the cold front this season is that **Ciao Bella** (227 Sullivan Street), the homegrown gelateria that's the dirty little secret of almost every overworked pastry chef, has opened a new storefront shop, perfectly situated for lazy afternoons in Washington Square Park. Uptown, Renaissance baker François Payard of **Payard Patisserie** (1032 Lexington Avenue, near 73rd Street) devotes precious counter space to ice creams and sorbets that rival his signature gâteaux in luxurious richness. Chocoholics who feed their addiction with supernal hot chocolate from **Avenue** (520 Columbus Avenue, at 85th Street) or **La Maison du Chocolat** (1018 Madison Avenue, near 78th Street) in January know where to get its luscious frozen counterpart come July. Way downtown, **Custard Beach** (2 World Financial Center), the retro-Coney purveyor of old-fashioned soft-serve custard, makes the Battery Park City esplanade outside its World Financial Center outpost feel like a Brooklyn boardwalk. Too hot for a stroll? Chill out in the air-conditioned comfort of the dining concourse at Grand Central, where the company's new kiosk has created a special challenge for Metro-North commuters struggling to fit into that new bikini.

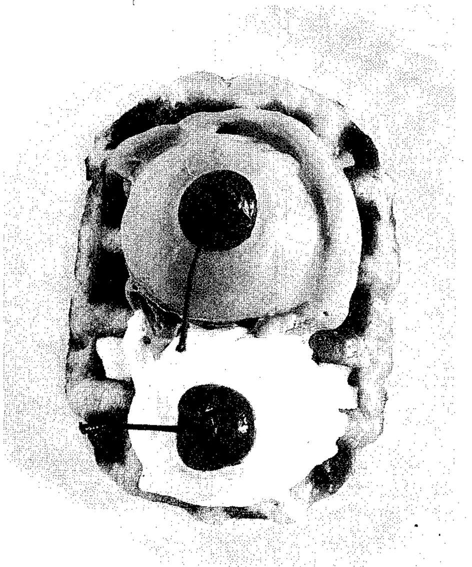
ROBIN RAISFELD



Ciao Bella's sorbet.

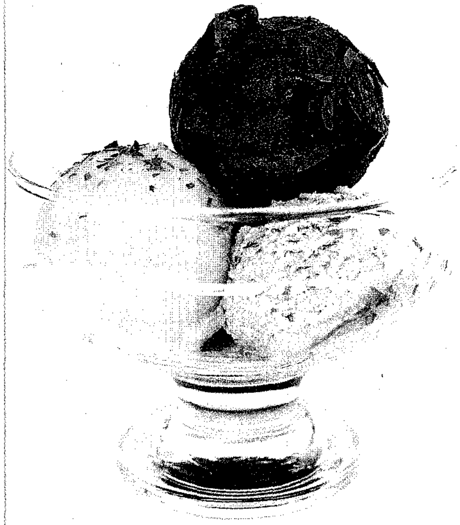


The sorbet at Cookies and Couscous.

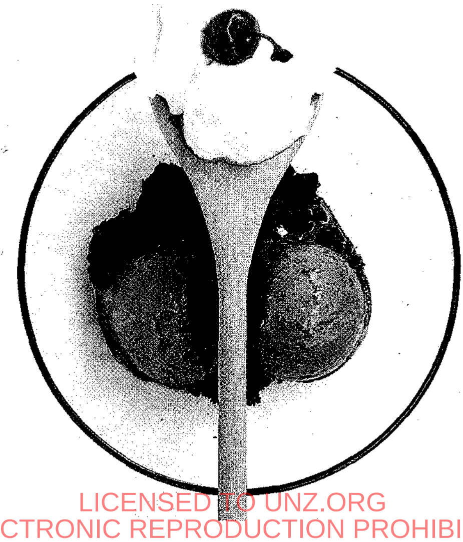


Belgian waffle with ice cream at Custard Beach.

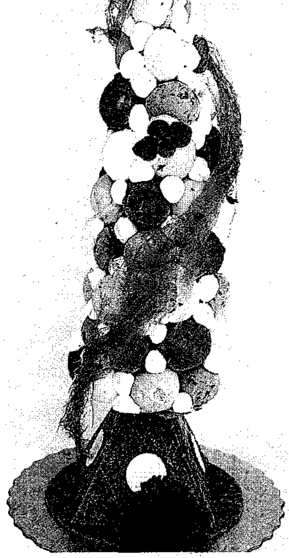
La Maison du Chocolat's sorbet and ice cream.



Mama's Mixing Bowl from Shelly's.



Payard Patisserie's ice cream with nougatine.



jimmy's uptown

"There's more happening in Harlem right now than any other neighborhood in the city," proclaims Jimmy Rodriguez as he looks out at the cityscape just north of 125th Street. He is standing on the roof of his soon-to-open and (if his venerable salsa-dancing institution, Jimmy's Bronx Cafe, is any indicator) sure-to-be-jumpin' venture, **Jimmy's Uptown** (2207 Adam Clayton Powell Jr. Boulevard; 212-491-4000). Set to open in mid-July, Jimmy's Uptown could fit easily into any corner of SoHo: the mahogany-paneled walls, the glossy cream-colored onyx bar, the three working fireplaces, even a sushi bar—all designed by Ilan Waisbrod, the man behind such Prada-filled joints as BondSt. and Cafeteria. And at three floors and 17,000 square feet, the space makes Lot 61 look like a studio apartment.

Jimmy's Uptown is slated to be a velvet-rope-less extension of the original Bronx Cafe, where "you can can kick back and relax, enjoy some great food, listen to lively music, and hang around some fabulous people," as Jimmy puts it. The proprietor has also dispensed with a cover charge. The food will be moderate, spunky Latin-Asian fare, and the entertainment will range from live jazz and comedy to karaoke, with a gospel brunch on Sundays and a night dedicated to up-and-coming local talent. Adds a grinning Jimmy, "There will be some other surprises that I don't want to give away." We'll just have to wait and see.

David Amsden

raising the bar Sebastian Junger will soon open the Half King in West Chelsea.

sebastian junger

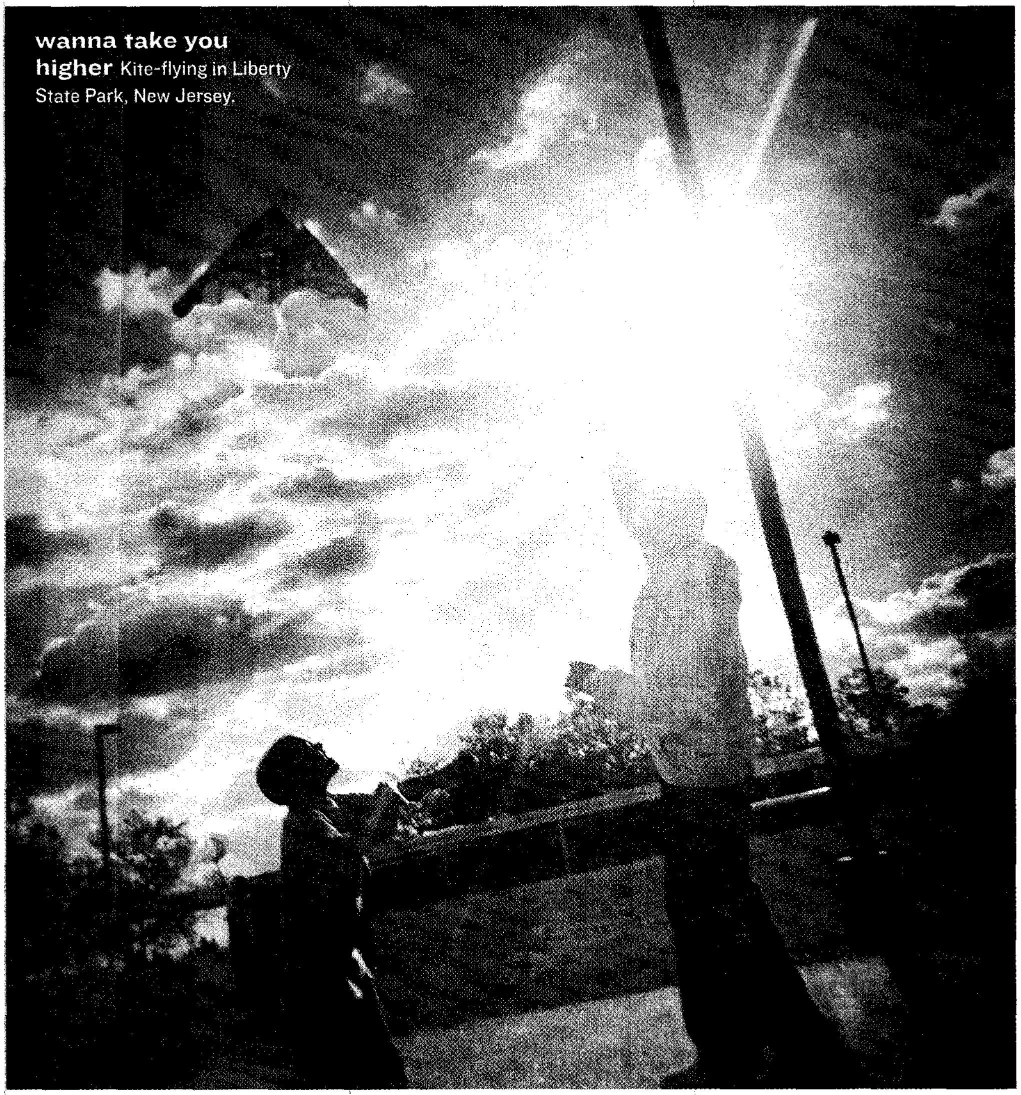
Sebastian Junger has always felt that a writer requires a room of one's own, as well as several floors for guests and cocktails. And the author of *The Perfect Storm* found a kindred soul in fellow writer Scott Anderson. "We thought maybe we'd buy a building in Red Hook, Brooklyn, each take a floor, have a third floor for visitors, and use the bottom floor as a bar—a flophouse that barely pays for itself. Nice idea, but very naïve," says Junger. Their vision has since evolved into a bar called the **Half King**. "It comes from the name of an Indian chief in the 1700s," Anderson explains, "a master manipulator." The watering hole is set to open in mid-July at Tenth Avenue and 23rd Street. ("I know next to nothing about New York real estate," says Junger, "but apparently it's a really hot neighborhood.") The fellows promise to host biweekly readings, exhibitions of photojournalism, and outdoor dining in their 2,500-square-foot garden all summer. "The idea was to have a place for people to meet that doesn't feel exclusionary," says Junger. "In other words, we want to be just on the *other* side of obnoxious." Ariel Levy

Photographs: this page, Frank W. Ockenfels 3; opposite, Pak Fung Wong.

K

kites

So you're looking for a way to engage the great outdoors more creatively than, say, reclining in a folding chair in Central Park. (Let's face it, the offspring won't tolerate such indolence.) It's time to drop by **Big City Kite Company** (1210 Lexington Avenue, at 82nd Street; 212-472-2623) and, yes, go fly one. Manhattan's only kite store offers more than 100 models ranging from simple single-line diamonds ($15) to two-line sport kites for acrobatics ($28 to $280). For beginners, owner David Klein suggests going to the Great Lawn in Central Park—where relatively calm winds will carry only smaller, single-line kites—with an easily navigable "Delta-Wing" ($14 to $20), the store's most popular model. Braver souls can hop aboard a PATH train to Jersey City's Liberty State Park. Set against Manhattan's skyline, this serious kiters' airspace is often a nylon rainbow of diamonds, butterflies, triangles, and even a Chinese dragon or two. The breeze off the Hudson combines with grassy, treeless fields to create ideal kiting conditions; Klein recommends late morning or early afternoon, when winds are ten to fifteen miles per hour. (When winds exceed twenty miles per hour, kites become uncontrollable.) Other great kiting venues include Coney Island—Klein says you can always find a spot near the boardwalk—and Jones Beach at parking field No. 6, a great place for sport kites. Families can also try the "Frustration-less Flyer" kit: For just $7 for a single kite (or $54 for a twenty-pack), you and the kids can build, decorate, and launch these simple flyers in just a few hours. TARA MANDY


wanna take you higher Kite-flying in Liberty State Park, New Jersey.

l

lemonade

It would be a stretch to call New York a lemonade town, despite the efforts of chefs like City Bakery's Maury Rubin, who presides over a festival of kaleidoscopically flavored lemonade each year, and Claudia Fleming, the exceptional pastry chef at Gramercy Tavern, who finds time between rhubarb crisps to whip up a fresh, delectable batch every summer day. The truth is, for most of us the lemonade experience has largely been confined to the high-fructose and corn-syrupy realm of Snapple. Which is why, even on a blistering day, we recommend a trek up to **Pyramida** (401 East 78th Street; 212-472-5855), an unassuming Middle Eastern takeout place on the Upper East Side, where chef-owner Ahmed Reda employs the ancient methods of his Arabic forefathers to relieve summer's desiccating effects. Well, ancient might be an overstatement, since Reda's made-to-order thirst-quencher relies on the electrical assistance of a blender, into which he places granulated sugar, water, ice, and a lemon that's been sliced but—and here's the secret—left with most of the peel intact. The grittiness of the sugar and the action of the blender unleash the lemon zest's oil, giving the whipped drink, even after it's been strained, a super-lemony flavor and a frothy, ethereal essence. If all the lemonade in the world tasted this sublimely refreshing and uncloyingly sweet, we wouldn't object to life's throwing a few more lemons our way.

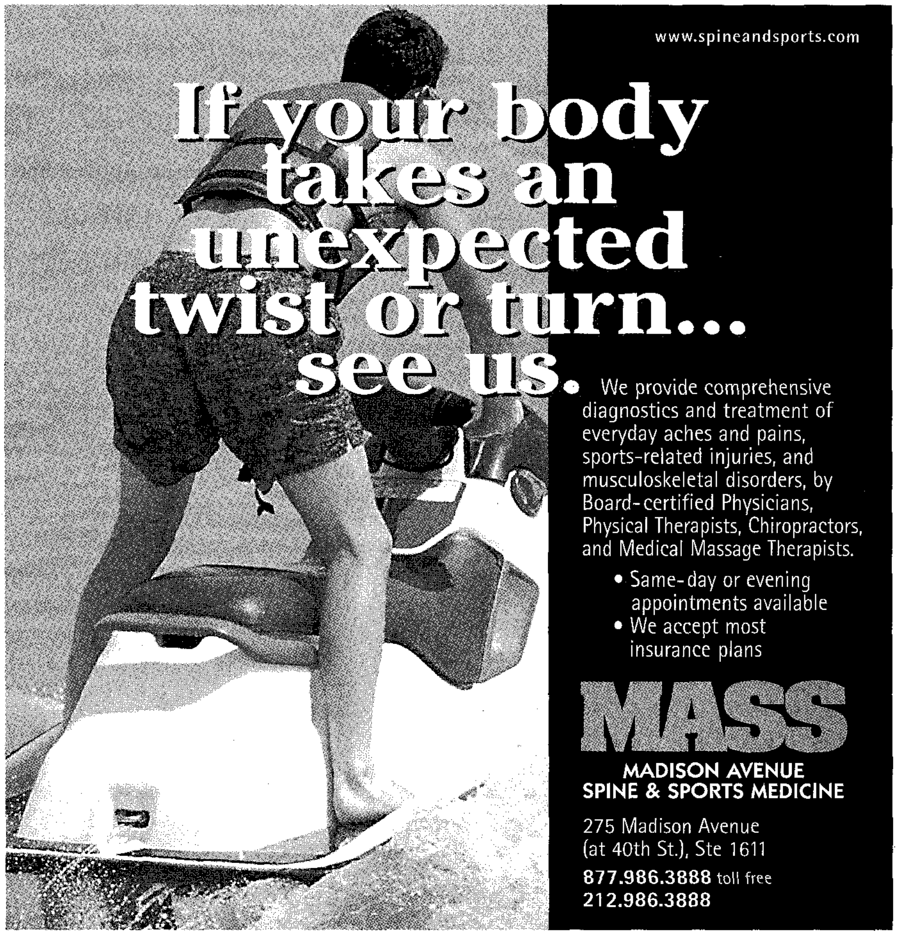
ROB PATRONITE

lifeguards

"Lifeguards have a reputation as being stupid," says Don, who's been lifeguarding at **Jones Beach** for 24 years. "But a lot of us are pretty bright—we've got doctors and lawyers. I work in real estate and construction during the year." With his ample if middle-aged pecs and tight, bronzed skin, does the job get him any action? "I'm married," he says quickly, "but when I was a kid, I wasn't so invisible."

Natalie Sokol, 24, a tall, statuesque boatswain who comes back from Hawaii every summer to work, isn't invisible at all. She tries to shrug off the Pamela Anderson Lee comparisons, though. "You hear a lot of, 'Oh, *Baywatch*!' stuff," she says.

JONE
A lifeguard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"That's so gay." Her best rescue was of a "musclehead" who was drunk in the water and got into trouble. "I saved him in July," she says, "and for the rest of the summer whenever I saw him at the bars he'd say, 'Shots free! That girl saved my life!' "

Sokol isn't the only lifeguard who relocates just to work at the beach—one actually commutes from Georgia every weekend, and another from Philadelphia. "I don't think anybody here does it for the money," says Ben Von Pentz, 45, who's on his twenty-seventh summer. "Last year the hourly rate was $12." Why do they do it, then? Don says his favorite lifeguarding moment came on a recent kayak patrol. "The waves were breaking far out," he says, "I was alone, it was a hazy, nasty morning, and suddenly there were four dolphins riding with me. I know it sounds cheesy, but I felt one with nature. It made my day."

Reggie Jones, 73, who's been lifeguarding at the beach for 57 years, says he comes back because "Jones Beach is the poor man's Riviera—a great piece of real estate." Jones (or Jonesy, as the other guards call him) has white, bushy eyebrows and a body like Jack LaLanne's, and on his cap there's a button that says OLD AS DIRT. He met his wife when she was 17 and a cashier at the concession stand, and both his sons are now lifeguards too. His favorite lifeguard story occured right before the war. Jones was sitting on the chair next to a lifeguard named Artie Wink. Artie got up to get a hot dog, and Jones said to get him one, too. Somehow Wink forgot to bring it, and several days later, Wink was drafted into the Army.

"He comes back to the beach 40 years later with his wife," says Jones, "looks up at the chair, and says, 'Jonesy, you still here?' I said, 'I'm hungry! Where'd you want me to go?' "

AMY SOHN

miniature golf

For some, there's no better way to kick back over the summer than throwing on some plaid knickers, hiring a caddie, and sweating off the previous night's martinis out on the course. But for those of us for whom birdies live in nests and eight-iron might as well be a metal band, there's a less taxing (if less *GQ*) alternative: miniature golf. Since it is—sorry, diehards—pretty damn easy, mini-golf is the sport most effective at spanning both age and gender gaps, making it a stellar solution to either breaking the ice on a first date or entertaining the kids on a Sunday afternoon. And, proving that you really can squeeze just about anything onto this island, there's a full eighteen-hole course, **Pier 25**, jutting off the West Side Highway near Laight Street (212-941-6922). It may not be the emerald lawns of the Greenwich Country Club, but with a riverside view of the Statue of Liberty, the tiny course offers an affordably ($2 for kids, $3 for adults) idyllic place to compete in a minute Masters. Another option is **Turtle Cove** (718-885-2646), near Pelham Bay Park in the Bronx. Though situated off a road less traveled (a.k.a. the last stop on the No. 6 train), the trip is worth it: This eighteen-hole course has all the requisite kitsch—think battery-powered wind-

EACH
JONES BEACH

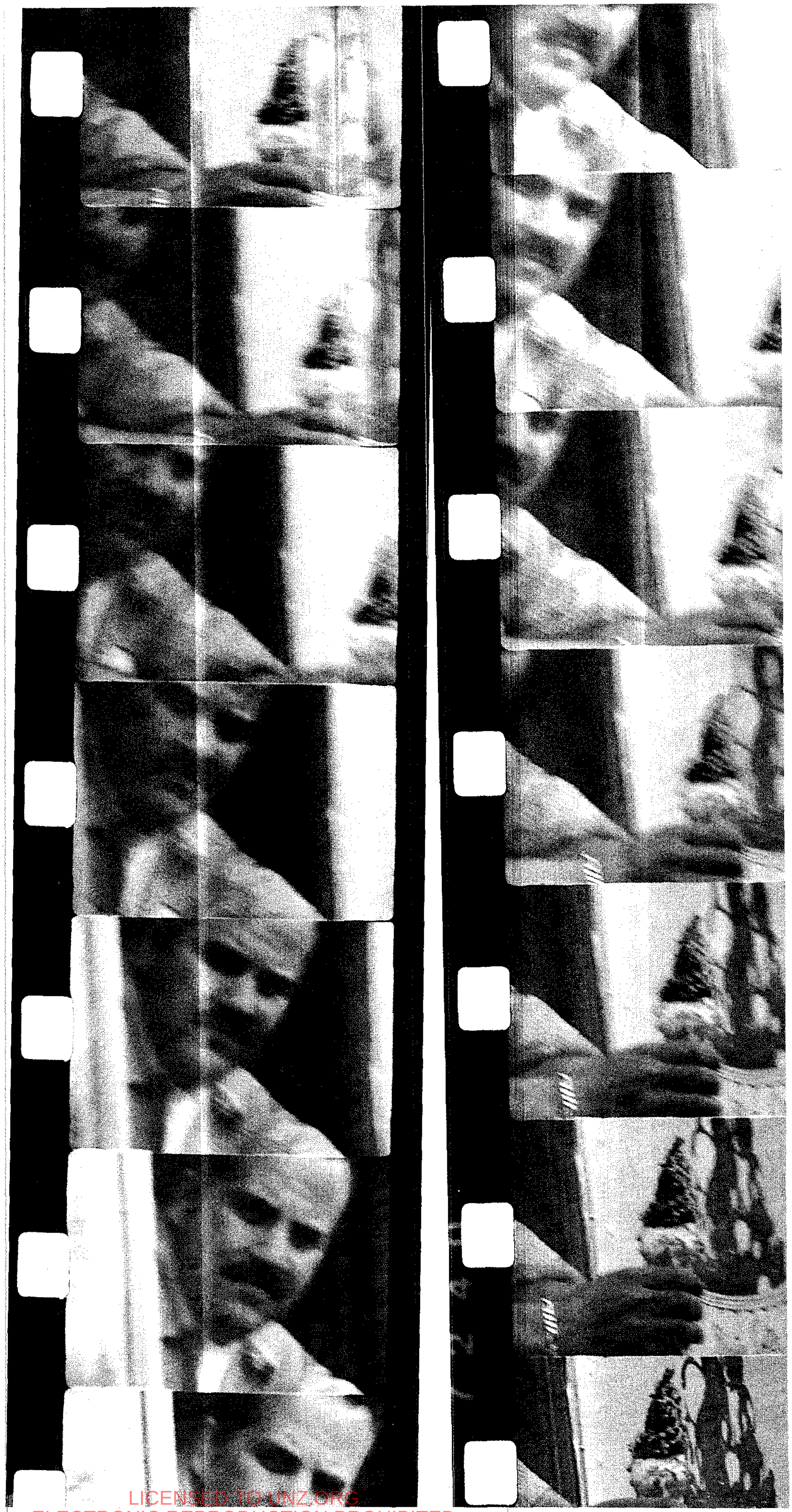
Photographed by Jean Laughton.

mills—and on the same site there's also a baseball field, batting cages, and, for the Arnold Palmer in your family, a full-fledged driving range.

DAVID AMSDEN

mister softee

To some, being **Mr. Softee** is not a job but a calling. Anthony Fortunato heard the siren song at age 11 and has been selling soft-serve every summer since. He bought his first truck a month before he graduated from high school in 1984. Two years later, his father followed suit, and now father and son drive the streets of Hempstead every sunny day from April to September, noon to 10 P.M., occasionally aided by Anthony Jr., 11. "He only needs help making change for a twenty," says his proud father. Fortunato's partner, Dickey—"just Dickey," he says with a grin as brilliant as his diamond studs—began riding the truck at a similarly young age. But Dickey, now 23, has yet to make the ultimate gesture of brand loyalty: a four-color one-of-a-kind Mr. Softee tattoo like the one on Fortunato's right calf. "Guys who drive Harley-Davidsons have Harley tattoos," he says. "I thought, *I drive a Mr. Softee; I'll get a Mr. Softee tattoo.*" Fortunato tries not to play the signature tune more than a couple of times in any given location. The regulars know where to find him; he often starts making their usual before they make it to the window. "The best-selling thing—it may sound boring—is a vanilla cone with rainbow sprinkles," Fortunato says. He sells nothing but soft ice cream—chocolate and vanilla—but he's proud of some innovative combos, like his brand-new vanilla, dipped in chocolate, with strawberries, whipped cream, and rainbow sprinkles, all in a waffle cone. He hasn't



soft sell Anthony Fortunato, die-hard Mr. Softee man.

come up with a cute name for that. Yet. Alexandra Lange

mosquitoes

Manhattanites can generally avoid thinking about mosquitoes: Most bugs don't breed well on concrete. But go to the Island, the country, the shore—and especially anywhere near the North Jersey marshlands, where the mosquitoes are large enough to require license plates—and you're suddenly vulnerable to this most annoying form of wildlife. Nowadays, too, you get to worry about West Nile virus, our own nouveau malaria. But aside from staying indoors swathed in netting, what can you do? The City of New York Department of Health recommends covering up with pants, long-sleeve shirts, and socks from dusk till dawn, and applying insect repellent containing 30 percent DEET—that's a substantially more potent mix than the spray sold at most drugstores. You can order **3M Ultrathon**, a 33 percent–DEET cream that is U.S. military standard issue from Travel Medicine (800-872-8633; www.travmed.com) and SCS Limited (800-749-8425; www.scs-mall.com). Or pick up **Off! Deep Woods for Sportsmen**, a 100 percent–DEET pump spray available at some drugstores. If you're loath to apply harsh chemicals directly to your body, consider **Repel Permanone**, a synthetic insecticide sprayed on clothing—never on skin. (Repel lasts 24 hours, and doesn't stain.) For New Yorkers whose wilderness exposure is limited to the Sheep Meadow—and who have every intention of showing off that Hamptons tan, Nile virus be damned—there are better-smelling, more natural alternatives available: **Outdoor Activities**, by Joey New York, is an SPF 20 moisturizer that repels mosquitoes with tepylacetate, a citronella-like scent. Another DEET-free option is **Bite Blocker**, a natural repellent made from soybean, coconut, and geranium oils.
Tara Mandy

nightlife

Club-hopping during the summer months can be about as pleasurable as sitting in a sauna with a parka on. There are, however, a few spots where you can work up a sweat without drowning in it. **"Destiny"** (1 Front Street, Brooklyn; 718-707-1377), a month-old Saturday-night house-music party at the Tin Room Cafe in Brooklyn's DUMBO district, has everything a summer club-goer could need: a loftlike space with high ceilings so ventilation can really work; friendly, unimposing doormen; and, most important, lots of room to dance to great D.J.'s like "Little" Louie Vega, who'll be spinning there with David Morales in August. Vega will bring his Wednesday-night house-music party, **"Dance Ritual,"** usually held at Vinyl, to Central Park's SummerStage on July 2 (Rumsey Playfield, mid-park at 72nd Street; 212-360-CPSS), where he'll conduct a big jam featuring gospel belter Jocelyn Brown, master vibesman Roy Ayers, and R&B-star-on-the-come-back-trail Jody Watley. Another big club night, **"Body & Soul"**—with D.J.'s François K, Joe Claussell, and Danny Krivit, and salsa legend Eddie Palmieri—will hit SummerStage on August 5. Those brave enough to trek out to the dot-com-money-choked madness of the Hamptons will find the perfect Gilded Age nightspot in **NV** (44 Three Mile Harbor Road, East Hampton; 631-329-6000), which, according to promoter

mix tape

Summertime, as every red-blooded American knows, is all about driving—preferably with the top down, but definitely with the tunes cranked. Which leads naturally to a post–Memorial Day institution nearly as sacrosanct as the backyard barbecue: the mix tape. In search of the ultimate summer-jam compilation, we sought faves among D.J.'s, dance-music auteurs, and Nick Hornby, author of the music-obsessive chronicle *High Fidelity*. Hornby, however, sends his picks from England with a caveat: "It's been raining for a fortnight, and it's not warm either," he says. "We British have problems with mythologizing summer driving, much as we want to."
Ethan Smith

nick hornby

- "El Barrio," Los Hombres Calientes
- "Rock 'N' Groove," Bunny Wailer
- "My Heart Is the Bums on the Street," Marah
- "Left of the Dial," the Replacements
- "Latin Strut," Joe Bataan
- "Okra," Olu Dara
- "N'dokh," Cheikh Lo
- "Electric Boogaloo," the Roots
- "Don't Look Back," Teenage Fanclub
- "Mr. E's Beautiful Blues," the Eels

john digweed

D.J., Twilo

- "Let Me Go," Heaven 17
- "Twilight," Maze
- "Was That All It Was?" Jean Carn
- "Theme for Great Cities," Simple Minds
- "Bizarre Love Triangle," New Order
- "Twenty Minutes of Disco Glory," D.J. Garth
- "MMM Skyscraper I Love You," Underworld
- "Your Love," Frankie Knuckles
- "Come Together," Primal Scream
- "Perfect Day," Lou Reed

felix buxton and simon ratcliffe

Basement Jaxx

- "Caxixi," Mr. Hermano
- "Flamenco Sketches," Miles Davis
- "Sueño Latino," Sueño Latino
- "Everybody Loves the Sunshine," Roy Ayers
- "Who's That Lady," Isley Brothers
- "Freedom," Richie Havens
- "Spanish Castle Magic," Jimi Hendrix
- "Rock Creek Park," Blackbyrds
- "If You Want Blood (You've Got It)," AC/DC
- "Rhapsody in Blue," George Gershwin

junior sanchez

D.J., Centro-Fly

- "Steal My Sunshine," Len
- "Home Now," No Doubt
- "Dreams," Fleetwood Mac
- "Thong Song," Sisqó
- "Brass in Pocket," Pretenders
- "Erase/Rewind," the Cardigans
- "Summertime," D.J. Jazzy Jeff & the Fresh Prince
- "Eye in the Sky," Alan Parsons Project
- "I Can't Help It," Michael Jackson

Photographed by Michael Lavine.

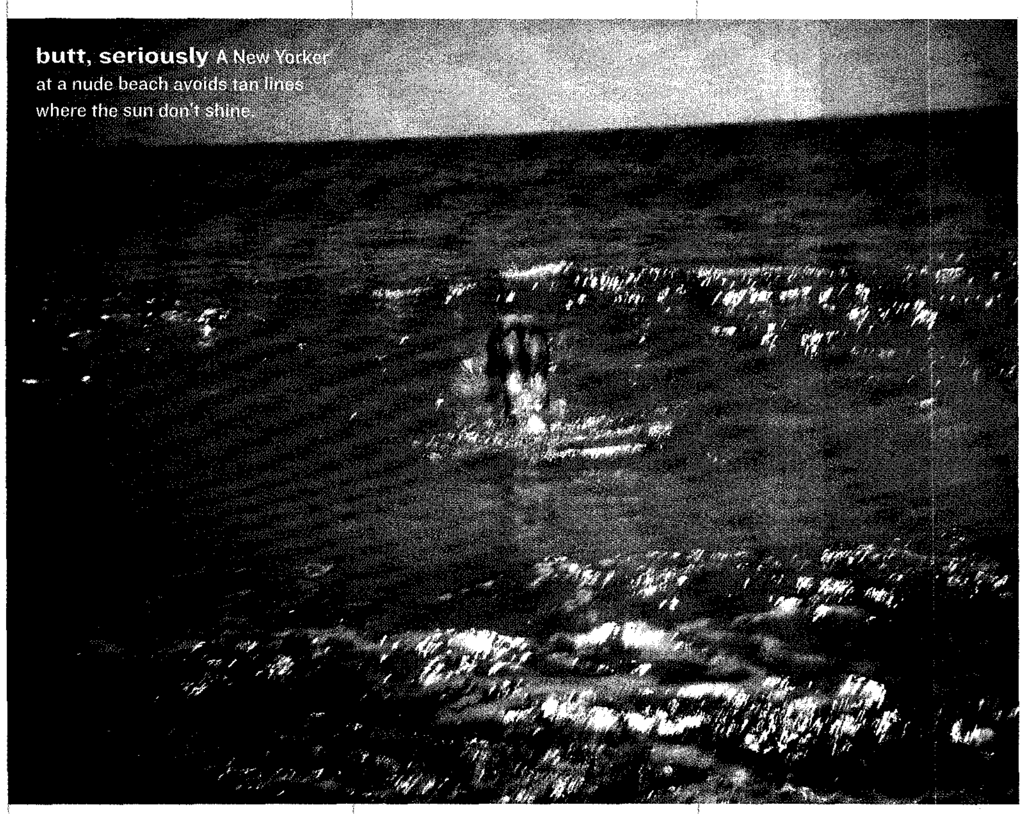
Kevin Keyser, boasts a main room "housed under a gold-leaf, barrel-vaulted ceiling." For a more democratic nightlife experience, Twilo's (530 West 27th Street; 212-268-1600) great monthly **"Respect Is Burning"** party will present one of its best lineups yet with chic French house D.J.'s Bob Sinclair and Deep, who'll be spinning along with legendary House veteran Tony Humphries.

ETHAN BROWN

nudist

If you are an exhibitionist, an ogler, or just plain sick of sand in your suit, then you'll be pleased to learn that New York City is virtually surrounded by nude beaches. Just past parking lot 5 to the left of the bathhouse at **Lighthouse Beach** on Fire Island, clothing suddenly becomes optional. The lighthouse marks the line between Robert Moses State Park (suits on) and the National Seashore (breasts everywhere), and both beaches are wide and clean (with the exception of jellyfish, which sometimes litter the beach in late summer). Where the crowd at Lighthouse is mixed, Fire Island's other nudie hot spot, **Cherry Grove**, with its cute hideaways, meandering boardwalks, and wandering deer, is more uniformly gay and lesbian. It's a twenty-minute ferry from Sayville, Long Island, with boats running every hour from 8 A.M. till 10 P.M. on weekends, and every other hour from 5 A.M. till 9 P.M. on weekdays (round trip, $10; 631-589-0810). And if you fancy stripping down under the Jersey sun, the gorgeous and popular **South Gunnison Beach** in Sandy Hook National Park is the largest nude beach in the Northeast. To get there, take the Garden State Parkway to Exit 117, the exit for Route 36, toward Sandy Hook. The park entrance is at the end of 36, where it meets the coastline. Be warned: On Saturdays, if you want to beat out other birthday-suit-wearers for a parking space, you'll have to get there before eleven.

ARIEL LEVY



butt, seriously A New Yorker at a nude beach avoids tan lines where the sun don't shine.

O

outdoor dining

In pursuit of the ultimate alfresco dining experience, New Yorkers cheerfully endure car alarms, bus exhaust, panhandlers, and dripping air conditioners, all for the fleeting pleasures of those last lingering moments of waning light as a waiter refreshes your wineglass. There are countless variations on four basic themes: garden, sidewalk, rooftop, and the hard-to-come-by waterfront. Here's one of each to kick off your season in the sun.

The tranquil garden at **Cello** (53 East 77th Street; 212-517-1200), the elegant French seafood restaurant on the Upper East Side, has just been relandscaped, but the real draw is still chef Laurent Tourondel's supremely light touch, flavoring market-fresh fish with foamy emulsions and celebrating the season with a prix fixe vegetable tasting menu.

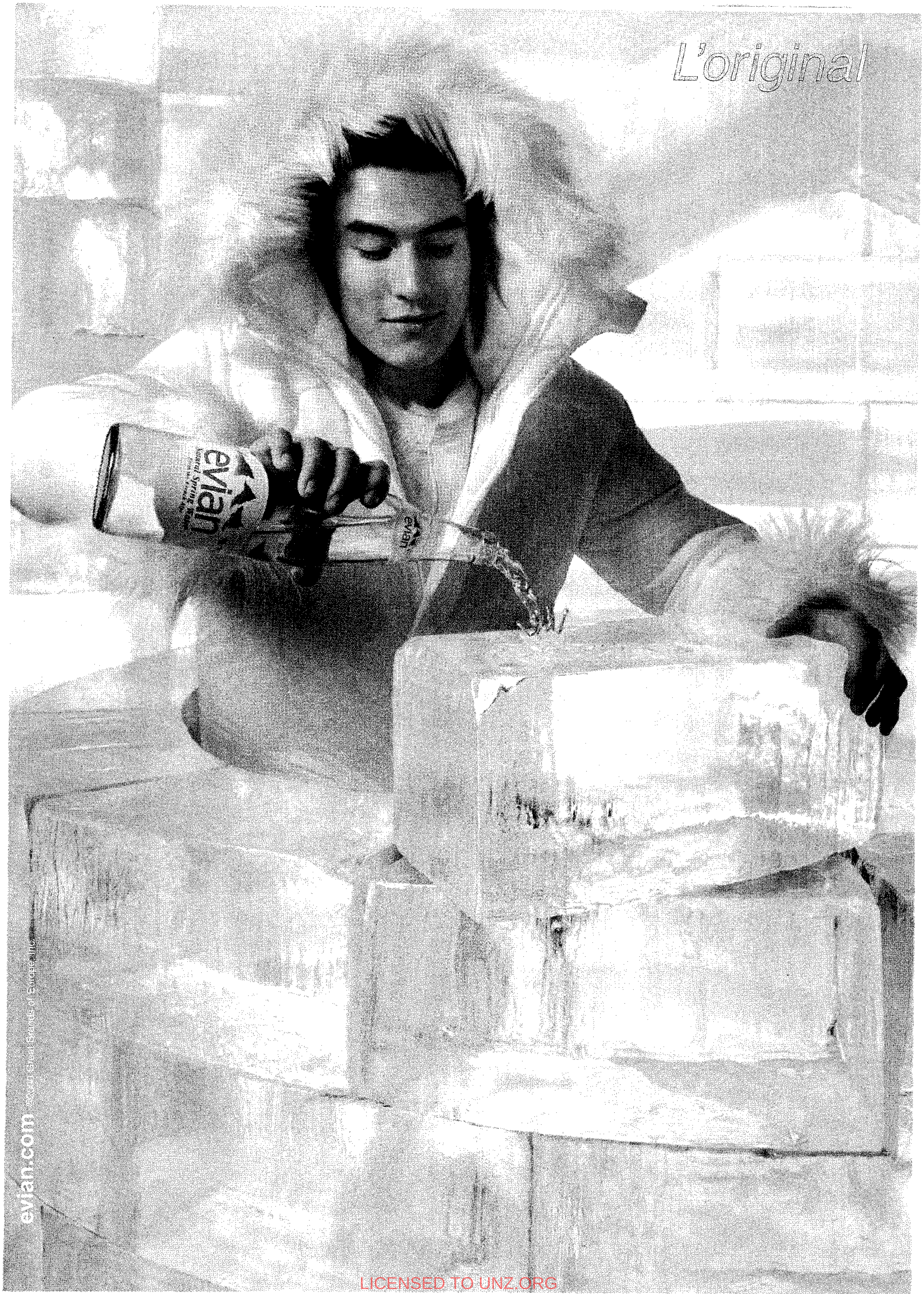
At the end of last summer, **Emporio Armani** (601 Madison Avenue, at 58th Street; 212-715-0500) moved its popular cafe to the sixth floor to adjoin its secluded terrace, outfitted with big wooden tables and canvas umbrellas. So now rooftop regulars don't need to wait for surprisingly good pasta and panini to be ferried from the basement.

Even if it weren't summer, we'd be grateful for the sidewalk café at **Pastis** (9 Ninth Avenue; 212-929-4844). More seats equal less waiting, at least in theory, although the restaurant was still packed to the rafters as late as mid-June. And the location, at the intersection of Ninth Avenue and Little West 12th Street, is as close as this city comes to an Old World piazza, right down to the cobblestone boulevard and the Lambretta Innocenti scooter parked outside.

Lushly landscaped Robert F. Wagner Park, at the southernmost tip of Battery Park City, already attracts brown-baggers and sunbathers galore. Last summer, **Gigino** (20 Battery Place; 212-528-2228) ran a self-service café on the terrace, where in-line skaters refueled on focaccia sandwiches and hazelnut gelato. This year, the managers have added a glass-walled dining room with the same spectacular view of the Statue of Liberty and Ellis Island. Now you can dine on tuna carpaccio, chicken-liver bruschetta, and linguine with clams with the sunset as a backdrop.

ROBIN RAISFELD

Photographed by Karen Kuehn.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p

park sociology

Most of the city's neighborhoods have been profiled to death (yuppie lesbians in Park Slope, Macedonians in Astoria), but not so its most diverse area—Central Park. Here's what an anthropologist might dig up in this rich field of New Yorkers' dreams.

1. social climbers

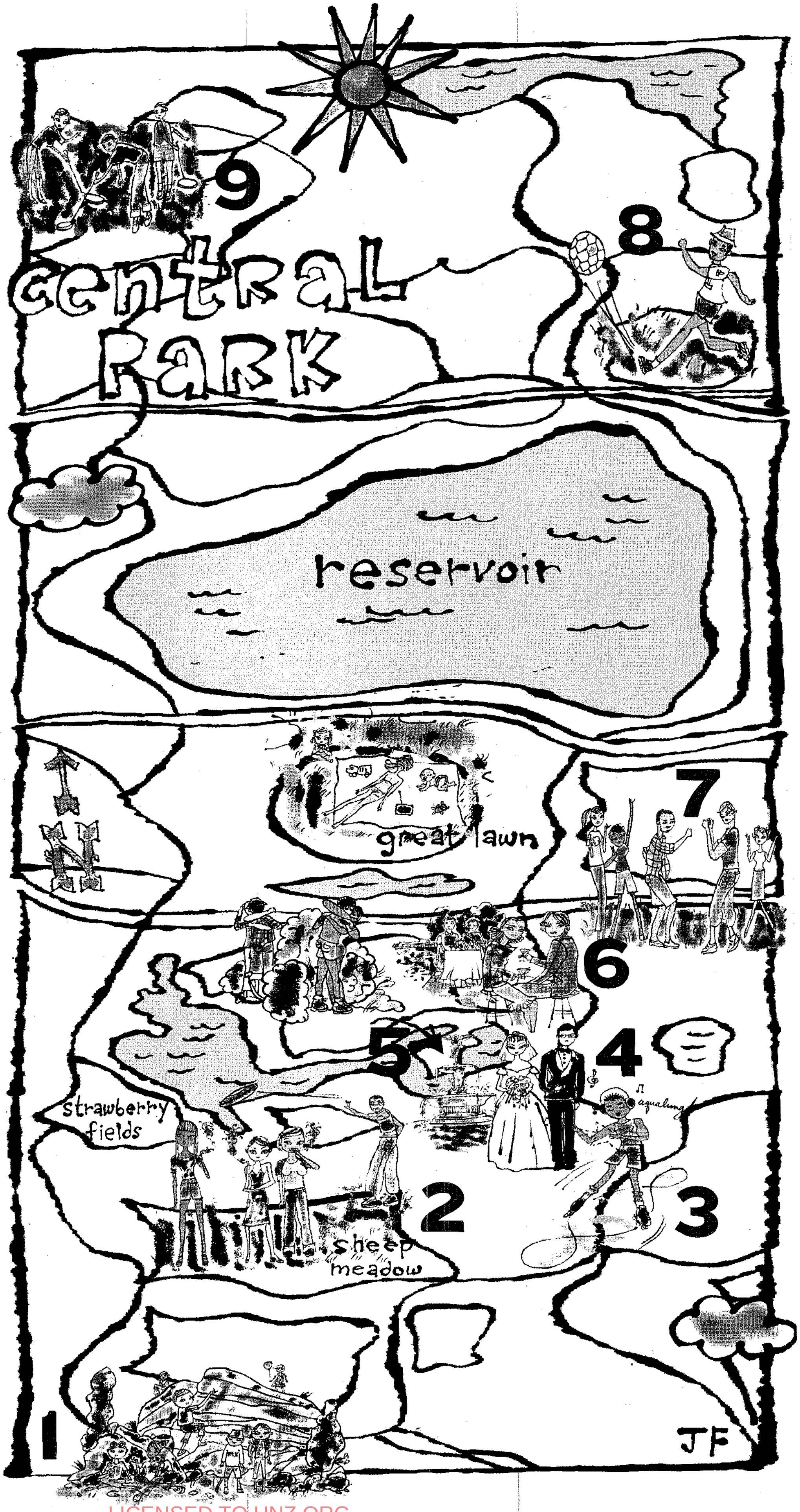
North end of Heckscher Playground

City children accustomed to dodging traffic and large, slow-moving midwestern tourists find jungle gyms a little tame. Most can instead be found clinging in swarms to the craggy boulder ("Umpire Rock") at the playground's north end.

2. masters of their domain

Sheep Meadow

It makes sense that this is where Jerry reportedly met Shoshanna. Prep-school kids flock here after school to smoke and pose; on weekends, the meadow belongs to their older sibs. As at singles bars and high-school cafeterias, cliques will form—Chelsea boys in one corner, East Side girls in another, etc.



3. solitary unconfinement

The Bandshell

Even more disturbing than the roller-dancers jiggying at the Dead Road are these solo 'bladers dancing with headphones nearby. One guy balances a water bottle on his head; another, in lime-green hot pants, plays air guitar. Then there are the eccentrics . . .

4. bridal paths

Bethesda Fountain

If you're looking for Japanese newlyweds—and who isn't?—come to this spot on weekends. Flyby New York weddings are big in Japan, and photos taken here seem mandatory. Tourists not involved in matrimonial ceremonies can also be found in abundance.

5. point men

The Point—Southwest of the Boathouse

Free love lives on at what cops call the Point. Surrounded by water on three sides, this is to the Ramble what the Ramble is to the park.

6. upper crusties

Loeb Boathouse

The site of expensive dining and frequent benefit parties, this is old money's last foothold in the park.

7. the gang's all here

South of the Met

Teenagers from all backgrounds congregate here, broadening their horizons while cheering the occasional fistfight. It's the multicultural-public-school equivalent of Sheep Meadow.

8. futbol

East Meadow

The north end of the park is owned by its black and Latino neighbors, who keep it shrouded in a cloud of aromatic smoke from festive family cookouts. Though much of the Meadow is a dust bowl, Pan-Latino soccer matches crop up almost every weekend.

9. gold diggers

Great Hill

A major Revolutionary War site, this now serves a handful of history buffs who scour the field with metal detectors—presumably in search of coins and cannonballs.

BORIS KACHKA

Illustration by Jeffrey Fulvimari.

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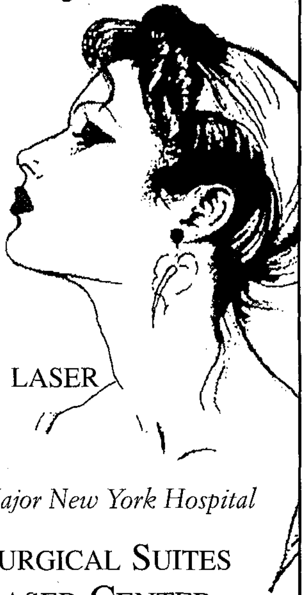

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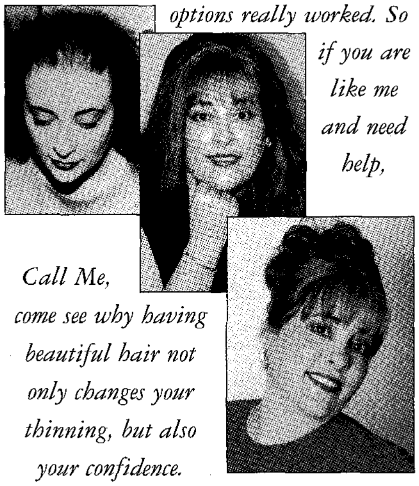


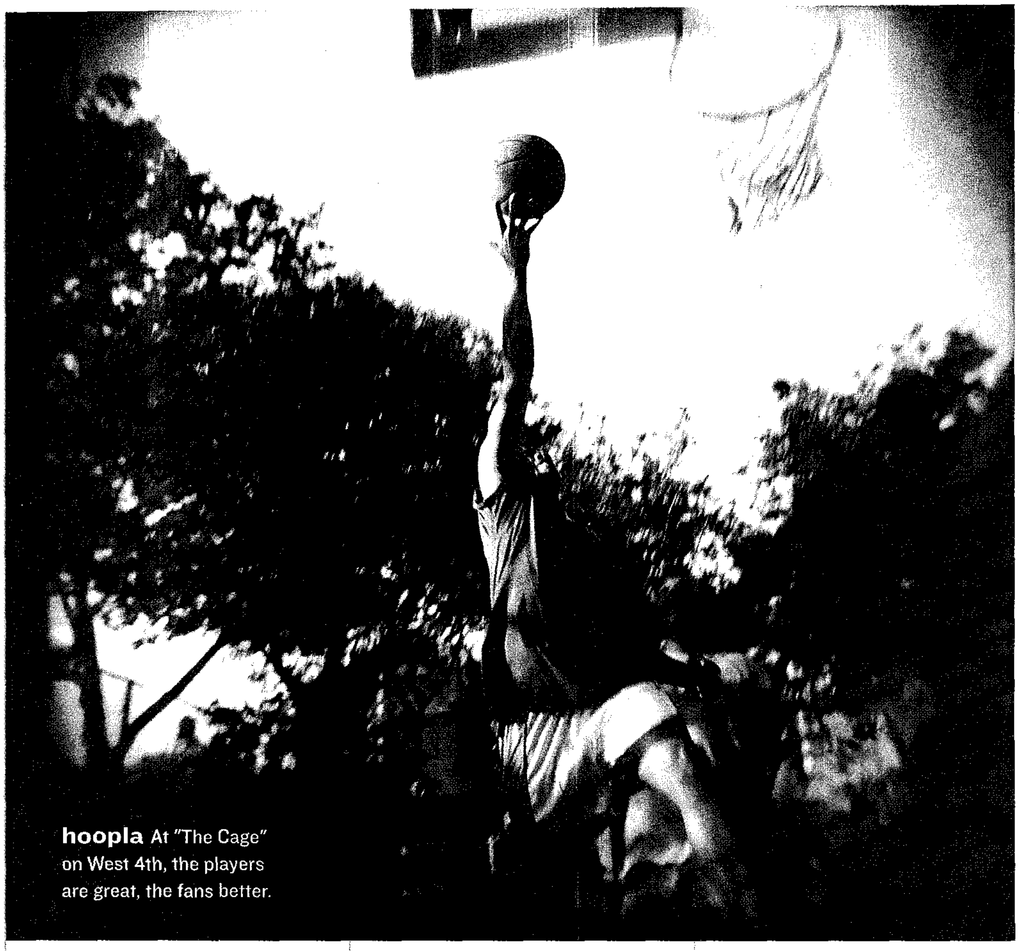
pickup games

Initiates know it simply as **The Cage**, in awed deference to the forbidding, penitentiary-esque twenty-foot-tall cyclone fence that surrounds the lone public basketball court at West 4th Street and Sixth Avenue. The pickup games played inside the Cage may not always be as star-studded as midsummer tournaments at Holcombe Rucker Park up on 155th Street, or even at I.S. 8 out in Jamaica, Queens. They're not necessarily as street as the legendary full-court battles out at "the Hole" in Bed-Stuy, or at Foster Park in Flatbush—well, not quite, anyway.

But what makes the Cage the best pickup roundball in the city is what it affords the hoop dreamers who dare lace up their Nikes there: a world-class, N.B.A.-level audience. The court is the one A-list pickup game in town that happens to be plopped down in a part of the city that's ground zero. Bond traders, Ogilvy copywriters, art directors, 19-year-old au pairs from Stockholm en route to Banana Republic—at one point or another, every New Yorker gets sucked in. It's almost impossible not to lose a half-hour of a soupy midsummer evening, your face pressed into the steel mesh of the fence. The Cage is where New York City street ball gets sold to the world.

Sure, there are drawbacks. For one thing, there's only one court, so there's even less room for mediocrity than you'd find at most playgrounds. But as noted Queens-based amateur coach Gary Charles, a mentor to NBA stars like Lamar Odom, points out: "Even when you've got a bunch of courts, everybody's always looking at the one game that's *really* going on."

ALEX WILLIAMS



hoopla At "The Cage" on West 4th, the players are great, the fans better.

picnic

What better way to while away a summer afternoon than with a picnic? **Martha Stewart**, of course, does it her way. A few tips:

1. Start with a picnic boat. Mine is a lovely 36-foot motorized vessel made by Hinckley especially for picnics. Equipped with a small kitchen, the propellerless boat has a small frame which allows it to travel through water too shallow for other floating vehicles. Yes, these charming boats start at $300,000 for the most basic model, but wouldn't it be nice not to worry about ants or lobster traps?

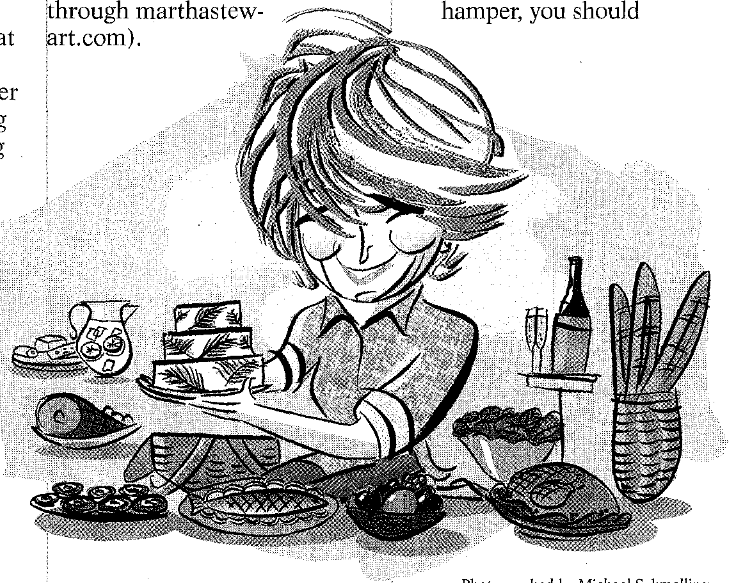
2. Igloo coolers are essential. You'll need one for beverages and ice, another for containers and food, and a third for miscellanea. For my boat, which is all-white, I insist on all-white coolers. A small problem: The company makes white coolers only for the Navy, so it helps if you know a sailor.

3. On my boat, white-soled shoes or bare feet are a must! Since colored soles leave unsightly streaks on the floor, I ban them completely. One notable exception: My Martha Stewart gardening shoes, though pink-soled, leave no streaks at all (available through marthastewart.com).

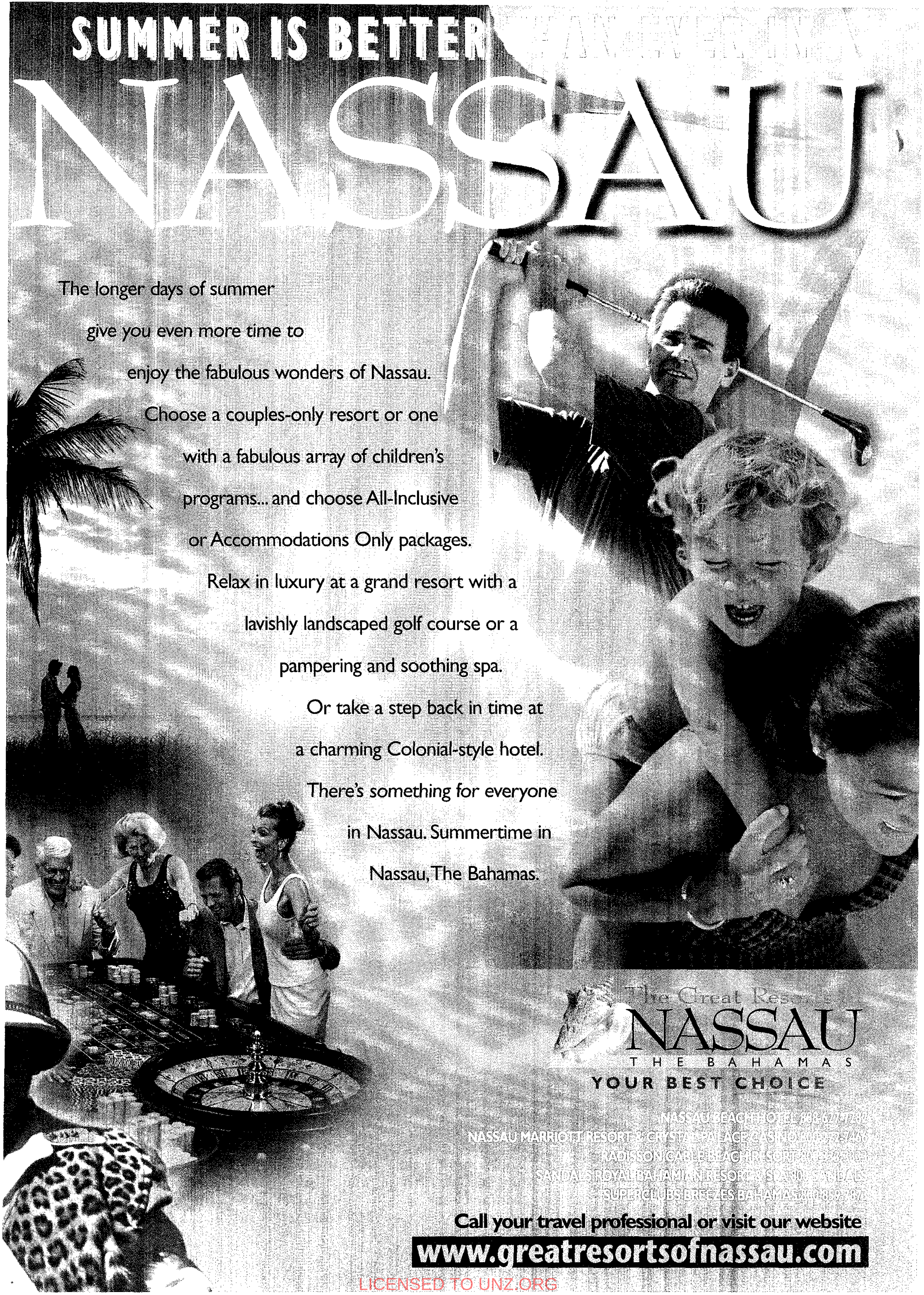
4. Now select a perfect picnic destination. I love Little Duck Island off the coast of Maine, which you need a boat to get to, unless you can really swim.

5. Banish heat stroke with a bimini, which will protect you from the sun. Hinckley makes them in a dozen colors. Mine, of course, is white.

6. When filling your picnic hamper, you should



Photographed by Michael Schmelling.
Illustration by Tom Bachtell.



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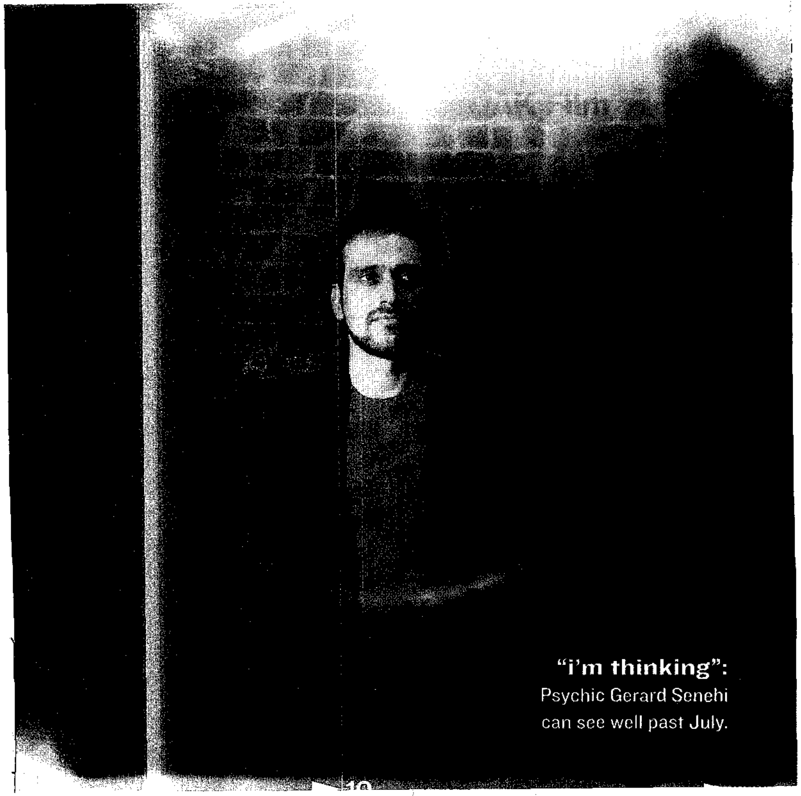


"i'm thinking": Psychic Gerard Senehi can see well past July.

choose food that your guests will really enjoy, so it helps to invite guests you actually know. My last picnic featured Dungeness crabs, specially air-freighted from Seattle, served with a lemony homemade mayonnaise. And simple roast-chicken, roast-beef, and vegetable sandwiches, all prepared in advance. Don't forget the cheese! I like Fontina, Camembert—semi-soft cheeses that spread nicely on crackers and bread. Good bread, of course, is essential, but forget about hors d'oeuvre at a picnic. Sometimes it's best to get right to the action.

7. Good beer or wine gets *everyone* in the right mood. My guests loved a Spanish Rioja, poured into frosty glasses right out of the cooler. Yes, I know that glass, instead of plastic, breaks the boat rules, but sometimes you've got to live dangerously.

8. For dessert, simple lemon squares, cranberry-toffee chocolate-chip cookies, and coconut cupcakes are a sweet cap to the meal.

9. Finally, pick your guests as carefully as you pick your menu. Assemble an eclectic mix of people who like to be in nature, and who will like one another. And make sure none of them is prone to getting seasick. After all, white is so hard to clean. *As told to Maer Roshan*

psychic

Unable—or unwilling—to determine whether the Triborough will be more egregiously bumper-to-bumper on a typical Friday evening if we left at eight instead of 7:30, renowned psychic-to-the-stars (and party-circuit regular) **Gerard Senehi**, "the Experimentalist," has nevertheless made the following five summertime predictions. Plan accordingly.

1. Bush will end up disappointed and embarrassed in more ways than one.

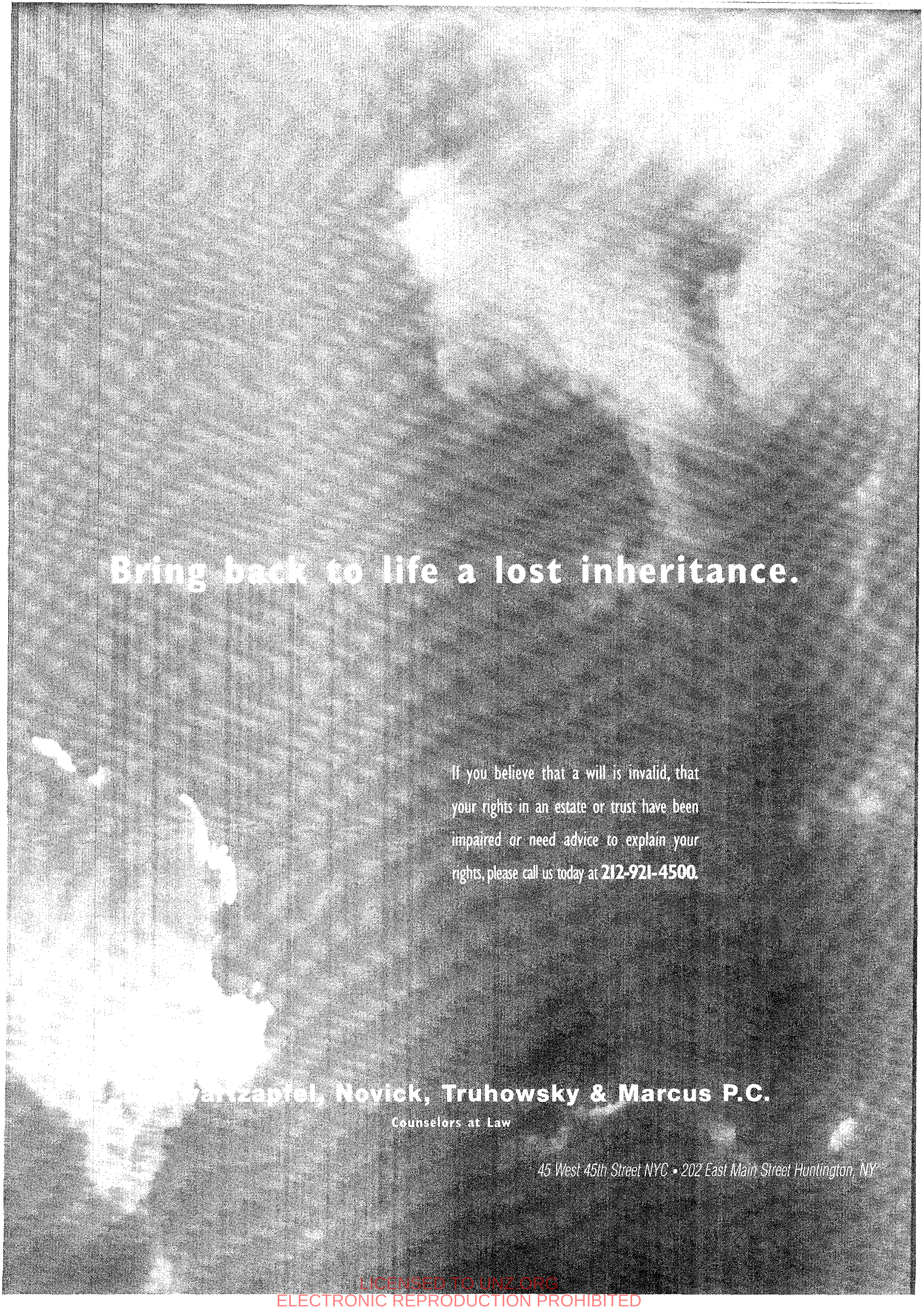
2. The stock market will stabilize over the summer, although there will be a "volatile" day on July 29 and an unusual event on August 8.

3. Hillary Clinton will receive some sort of cosmic retribution, benefiting from the very thing that caused her pain and suffering.

4. There will be a very rare weather pattern over the summer with record changes in temperatures and freak storms (expect hail the size of baseballs).

5. This summer, there will be the largest drug bust in the past 30 years, in Chinatown.

Photographed by Michael Schmelling.



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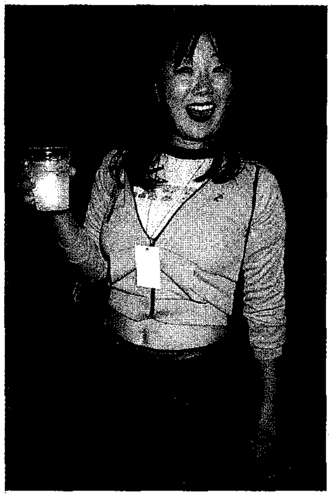


the gay agenda Comedians Lea DeLaria, left, and Margaret Cho, right, laugh it up for Pride.

A three-deep crowd chugging lattes outside Big Cup? Lots of cute same-sex couples from Baltimore waiting on line outside the Empire State Observatory? Sure signs that it's Pride Week again in the Big Gay Apple, when a million gay tourists join the city's homegrown queer contingent to celebrate, commemorate and just plain party. Have fun. . . .

monday, june 19

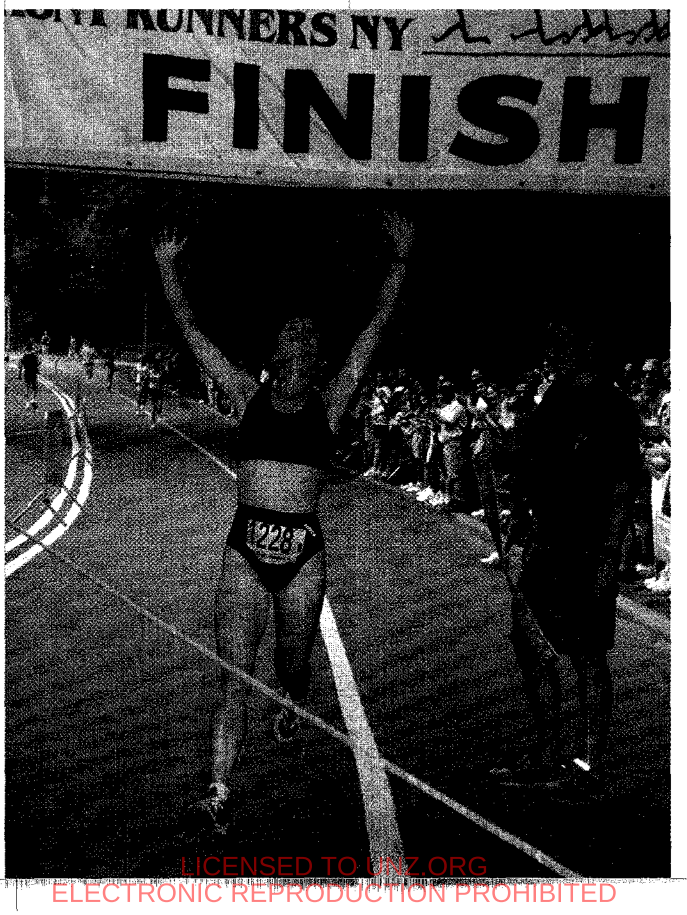
To kick off the seventeenth annual Garden Party, comedian Kate Clinton welcomes stars from *The Donkey Show, Naked Boys Singing,* and *Jesus Christ Superstar,* along with a clutch of lesbian thespians, to the Lesbian & Gay Community Services Center's biggest fundraiser. From 6 to 10 P.M. at **John A. Seravalli Playground** (Gansevoort and Hudson Streets; 212-620-7310). Nonmembers, $60; members, $50. Or buy tickets online at www.gaycenter.org.

tuesday, june 20

Two fabulous fêtes, one for the guys, another for the gals, make this the optimal party night for New Yorkers in the know. **Meow Mix's Paradise** (269 East Houston Street; 212-254-0688) features hundreds of hot babes, two live bands, and a D.J. named Skittles. Doors open at 7 P.M. Across town, **Beige at B Bar** (40 East 4th Street; 212-475-2220) features eclectic tunes, eccentric waiters, hundreds of amateur models and professional hairstylists, and, if you're lucky, Calvin Klein, Rupert Everett, or Joan Collins.

wednesday, june 21

Eric McCormack (*Will & Grace*) hosts, Mario Cuomo delivers the keynote address, and Andrea Marcovicci performs at "Honoring With Pride: An Evening on Ellis Island." Elizabeth Taylor is trekking over for the tribute, awards ceremony, and dinner gala to benefit the **American Foundation for AIDS Research** (**AMFAR**). At 7 P.M. at the Ellis Island Immigration Museum (212-806-1636).



the extra mile Front Runners New York is sponsoring two morning races in Central Park.

thursday, june 22

Public Advocate Mark Green douses himself with star and fairy dust at his annual **Lesbian and Gay Pride Ceremony**. Speakers include openly gay producer Dan Jinks (*American Beauty*), Tony-winning lesbian Cherry Jones, and hopelessly heterosexual luminaries Bebe Neuwirth, Patrick Stewart, Philip Seymour Hoffman, and Joy Behar. At 4:30 P.M. at City Hall (212-669-4129). Free, but reservations are required.

friday, june 23

Whip out your yarmulkes and join the honorary guest speaker, Representative Barney Frank, at the **Fifth Annual Stonewall Shabbat Seder**. Services begin at 6, the Seder at 7:45. (Members, $22; nonmembers, $26). Congregation B'nai Jeshurun (257 West 88th Street; 212-787-7600, ext. 325). Reserve in advance. Across town, Assemblywoman Deborah Glick does her thing at the **Gay and Lesbian Pride Shabbat** of Congregation Beth Simchat Torah. Services led by Rabbi Sharon Kleinbaum. Starts at 8 P.M. at the Ethical Culture Society (2 West 64th Street; 212-929-9498).

For some collective healing, attend the **Tenth Annual Interfaith AIDS Vigil Candlelight Service and "Remembering of Loved Ones."** It's at 7:30 P.M. at the Church of St. Veronica (149 Christopher Street, balcony level; 212-924-5628).

saturday, june 24

Sweat it up with a group of parched, half-clothed jocks at the **19th Annual Lesbian and Gay Pride Run**, presented by Front Runners New York. The Team New York Community Challenge two-mile fun run starts at 9 A.M. A more challenging, five-mile run begins at 9:30 A.M. Both begin in Central Park at 97th Street and East Park Drive. For info, call 212-724-9700 or visit www.frontrunners-newyork.org.

Further exercise can be had by women only at the **Tenth Annual Lesbian Pride Dance**, the Lesbian & Gay Community Services Center's longest-running dance party for women. From 9 P.M. to 2 A.M. at Irving Plaza. Tickets available at Ticketmaster (212-307-7171) or online at www.gaycenter.org.

All are welcome, however, to cheer on the tattooed and topless ladies (as well as their more conservatively dressed counterparts) at the **Eighth Annual New York City Dyke March**. Gather at 5 P.M. at Bryant Park (Sixth Avenue at 42nd Street) for the march down Fifth Avenue, to end at Washington Square Park. For info, call 212-479-8520.

showing their colors Cops and queens come together at the Gay Pride Parade, the largest in the world.

Then hop aboard the ferry to the **Staten Island Annual Pride Dinner**. It's at 7 P.M. at Crossroads Tavern, Cross Street off Bay and Stapleton Streets (718-876-8786). Tickets are $10 reserved or $15 at the door.

sunday, june 25

Join the bold, the brash, and the beautiful along Fifth Avenue for the **31st Annual Gay & Lesbian Pride March**. Organized by Heritage of Pride, it's the biggest parade in the city. The parade starts at noon at Fifth Avenue and 52nd Street and ends at Christopher and West Streets. At 2 P.M., all marchers will stop, stand, and remember those lost to AIDS. For registration info, contact hopmarch@yahoo.com. Or visit the Heritage of Pride Website at www.nycpride.org.

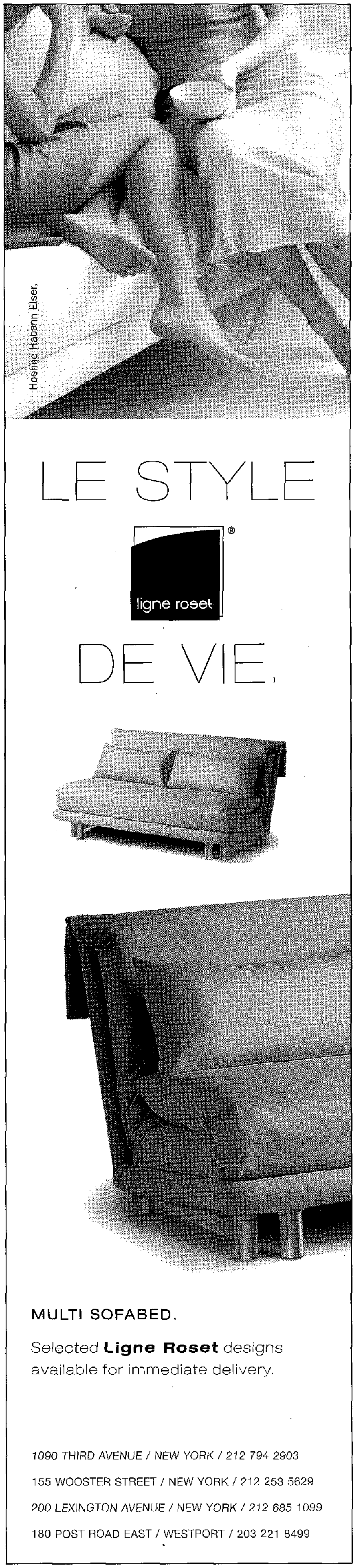
Afterward, eat, cruise, and spend, spend, spend at the **Eighth Annual PrideFest**, 11 A.M. to 10:30 P.M. Highlights of the Greenwich Village Street Fair include a variety show called StageFest (3 to 8 P.M.), a children's play area called KidSpace, and Artspace, a display of visual arts. Washington Street between Christopher and Spring Streets. For info, call 212-80-PRIDE or visit www.nycpride.org.

One year, Cyndi Lauper performed. In 1999, it was Whitney. Take bets which diva will show up *this* year at **Dance 2000 on the Waterfront**, where thousands of musclebound, saucer-eyed peacocks weeble, wobble, and, amazingly, don't fall down. From 4:30 to 11 P.M. at Pier 54 (West Side Highway, at 13th Street). Fireworks blast off between 10:30 and 11 P.M. D.J.: David Knapp. Tickets cost $35, and a small number may be available for $40 the day of the event. For information, call 212-80-PRIDE or visit www.nycpride.org.

But if booze and biceps ain't your thing, make like Nancy Sinatra, pull on some cowboy boots, and start walking to the smoke-free, alcohol-free **Manhattan Mustangs Gay Pride Country Tea Dance** (212-475-7099). It goes from 5 to 10 P.M. at the Center, One Little West 12th Street.

Finally, higher-minded gay Christian soldiers can end the festivities searching for their own ray of light at **Dignity/NY's Evening Prayer**. It's at 7:30 P.M. at St. John's in the Village (218 West 11th Street; 212-627-6488). Go in peace. DAVID BAHR

Photographs, clockwise from top left: George Lange/Corbis-Outline; Mitch Gerber/Corbis; Scott Houston/Corbis-Sygma; Budd Williams/New York Daily News.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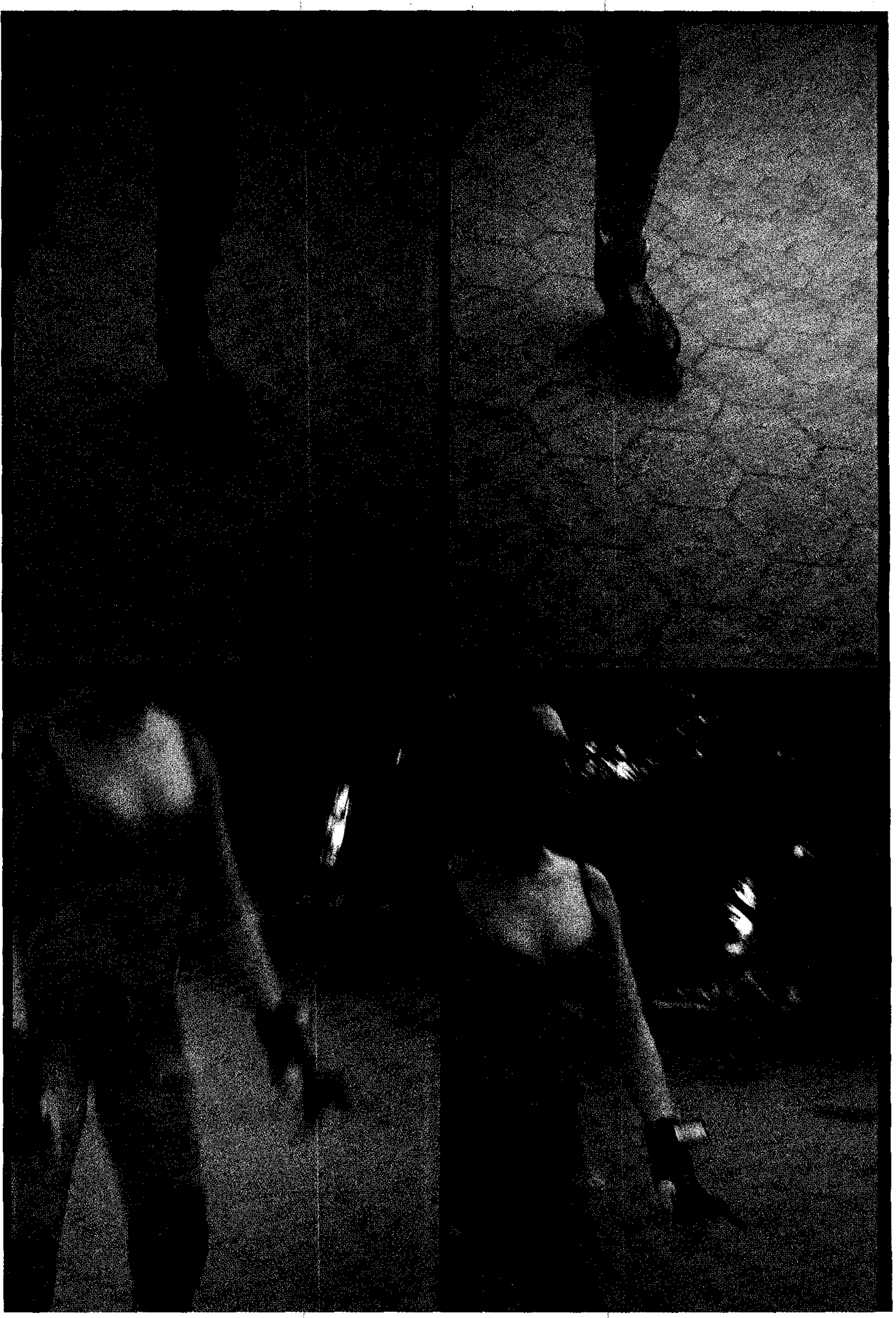
rave

The rave scene is considerably past its early-nineties prime, but Hollywood and Madison Avenue are just catching up. Thanks to a rash of summer ravesploitation flicks *(Groove, Better Living Through Circuitry, Human Traffic)*, TV spots with electronica soundtracks from the likes of Moby and Fatboy Slim, and renewed ecstasy hysteria on the nightly news, the scene is achieving the kind of ubiquity it never had during its heyday. Of course, it's still possible to experience the real thing in the hedonistic atmosphere of a club instead of the air-conditioned comfort of a movie theater. Recently, **3 Point Productions** (212-465-3301) held a Digital Mayhem rave in Queens that featured music from house legend Derrick Carter and techno pioneer Juan Atkins; it'll throw more parties throughout the summer. **Stuck on Earth Productions** (212-780-4614; stuckonearth.com) showcases up-to-the-minute drum 'n' bass, house, and techno with its Boo series. For an event of another scale entirely, Baltimore's **Ultraworld Productions** (www.ultraworld.net) stages some of the most ambitious raves on the East Coast (like the recent Starscape 2000); its events are well worth the trip.

ETHAN BROWN

rollerdancers

It can be an ego-bruising experience to witness people dancing more gracefully on Rollerblades than you ever will in sneakers—but for thick-skinned thrill-seekers, the scene at the **Mall in Central Park** remains the closest you're likely come to a psychedelic experience without handing over 25 bucks to a nervous man with a backpack. Every Saturday and Sunday from 2 to 7 P.M., hard-core disco-skating fanatics arrive en masse—*there comes one twirling down the stairwell! There's another bounding over the shrubbery! There's more than a few zipping out from the Ramble!*—to converge in a kaleidoscopic swirl of red plastic hot pants and sequined tank tops, spinning in circles within circles to seventies disco anthems like Gloria Gaynor's "I Will Survive" (played, apparently on the hour, every hour).



dance fever Every weekend, the mall at Central Park turns into the Roxy—with better lighting.

Photographed by Matthias Clamer.

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Even hardened club-crawlers would be hard-pressed to scowl at the crowd here: Exuberance glows on every reveler's face, an expression that suggests that when life hands you lemons, you shake your tambourine. And it's a philosophical event, too—after all, what does one call the Running Man when it's performed on a pair of skates? Spectators get into the spirit, oohing for every high-kick twirl and ouching for every midair split that ends on concrete. And the fun doesn't stop at seven, either: After the main event, some of the more jittery, inexhaustible skaters join for an extended "freelance" session, spinning and spinning well into the night. DEREK DE KOFF

S

shakespeare

"Fair is foul, and foul is fair," intone those three witches, and that seems to be the unsettling message of this summer's Shakespearean offerings. Fair weather may have hit the city, but foul deeds are hitting the stage. Kelsey Grammer takes a turn as the murderous **Macbeth** in a harsh, darkly lit production at the Music Box Theater, directed by former Royal Shakespeare Company artistic director Terry Hands—who also brought *Carrie* to Broadway, albeit briefly. Grammer, accustomed to playing the snooty shrink Frasier Crane, now portrays a man who might be Crane's most screwed-up patient ever. And for Lady Macbeth, you get stage vet Diane Venora; she's Gertrude in the current Ethan Hawke *Hamlet,* but she famously played the prince himself at the Public Theater a few years back. At the Public's resplendent Shakespeare in the Park series, Brian Kulick directs Keith David and Bronson Pinchot in **The Winter's Tale**, that dark romantic comedy in which the jealous King Leontes locks up his wife and unborn daughter and then, after nice guy Antigonus is eaten alive by a bear, comes to love them both. (Well, at least we get one happy ending.) The series closes this year with a sun-dappled, feel-good production of that brutal work about militaristic backstabbing, **Julius Caesar**, directed by Barry Edelstein (*The Alchemist*). It's all enough to bring on seasonal affective disorder six months early. Have producers "eaten on the insane root that takes the reason prisoner"? Whatever the cause, don't expect this gloomy Shakespearean fit to fade with summer: Ralph Fiennes is bound for BAM in September to headline two heartwarmers, **Troilus and Cressida** and **Coriolanus**.

LOGAN HILL

sprinklers

A woman from out of state just stopped and stared: She couldn't believe that a bunch of kids in bathing suits and cutoffs were running around on concrete, getting soaked and having a blast. Welcome to summer, city-kid-style. Of the 940 parks throughout the five boroughs, half are equipped with some sort of sprinkler. Back in the thirties, city kids cooled off in foot-high wading pools. A couple of decades later, the Health Department decided this wasn't a particularly sanitary situation, and the sprinkler, in its many forms, made its debut as a feature of city parks. In Manhattan, the **Raoul Wallenberg Playground** at 189th Street and Amsterdam Avenue has simulated the Danube River. Open-mouthed hippos spout at **91st and Riverside**. Water runs down an archway at **De Witt Clinton Park** (Eleventh Avenue and 52nd

water world Cooling off under the sprinklers at Washington Square Park.

Photographed by Danny Clinch.

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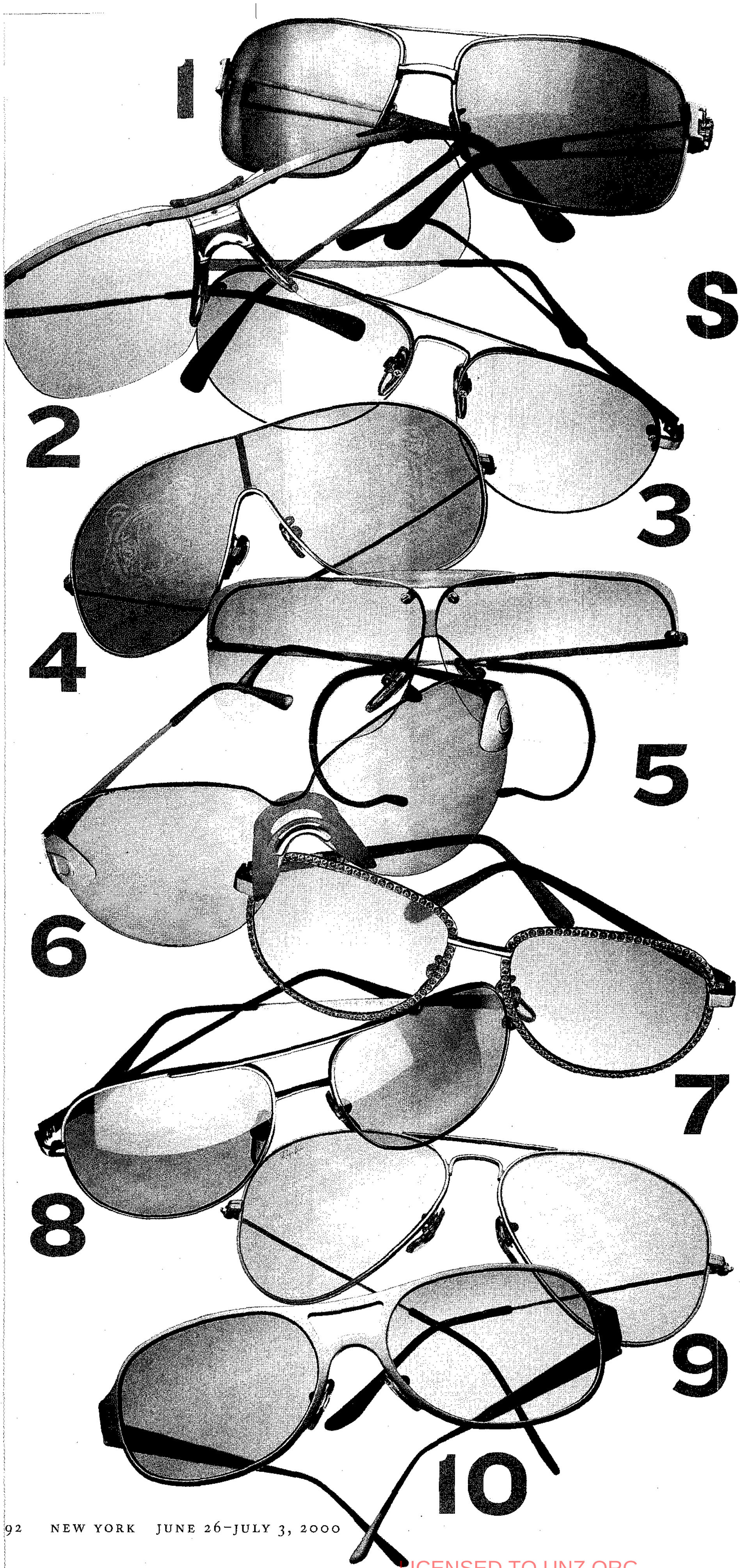


shades

This summer is the perfect opportunity to see the world through rose-tinted lenses. And yellow, and turquoise, and gold . . .

1. Gianni Versace, $255 at Gianni Versace (647 Fifth Avenue, near 52nd Street) and Saks Fifth Avenue.

2. Freudenhaus Radar for Robert Marc Opticians, $365 at Robert Marc Opticians (all locations).

3. Kenneth Cole Reaction, $38 at Bloomingdale's.

4. Chloé, $235 at Chloé (850 Madison Avenue, at 70th Street) and Saks Fifth Avenue.

5. Bottega Veneta, $150 at Bottega Veneta (635 Madison Avenue, at 59th Street).

6. Christian Dior, $198 at Christian Dior (21 East 57th Street).

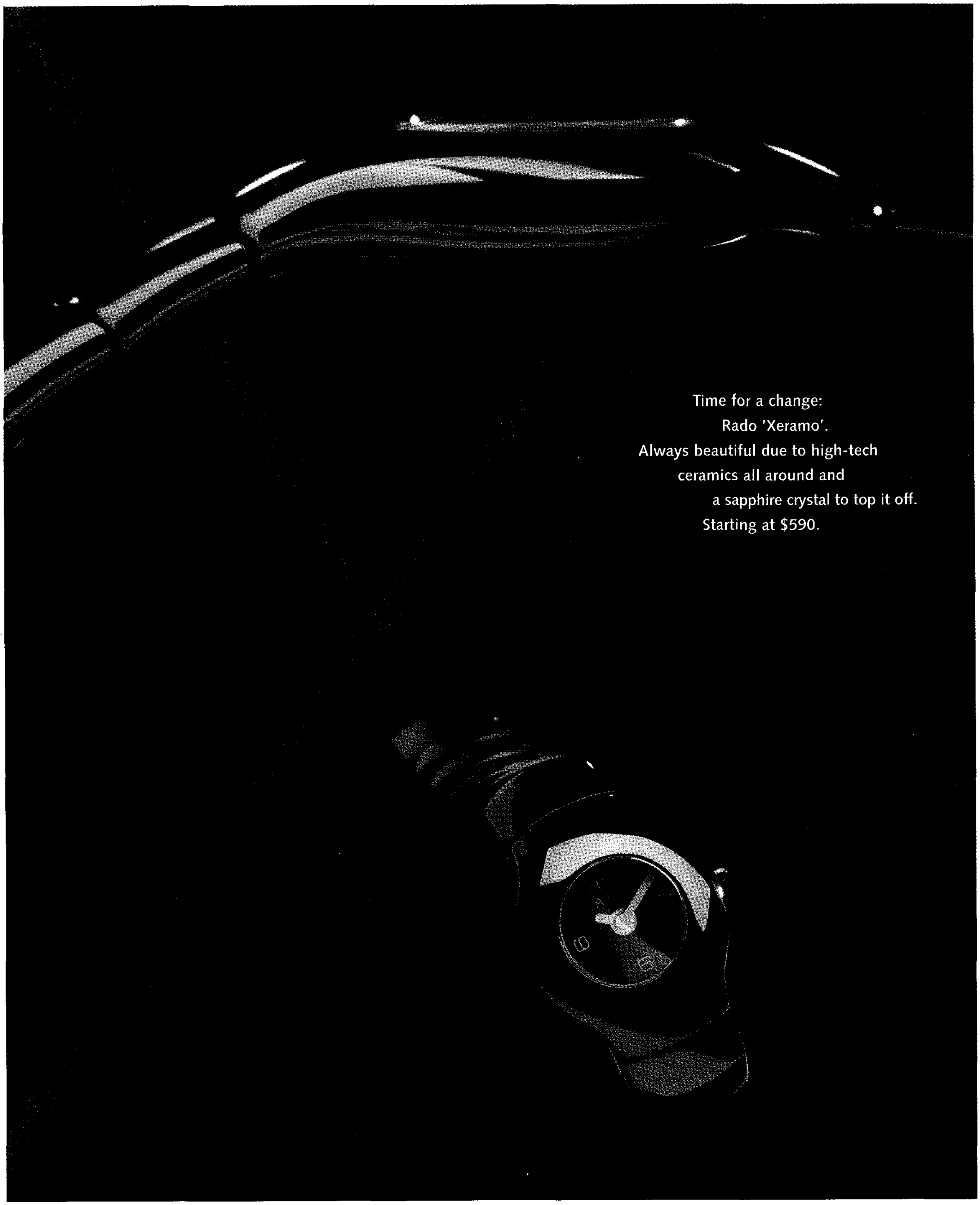
7. Gianni Versace, $410 at Gianni Versace and Saks Fifth Avenue.

8. Moschino, $200 at Moschino (803 Madison Avenue, at 67th Street).

9. Ray Ban, $79 at Barneys New York and Bloomingdale's.

10. Hugo by Hugo Boss, $338 at Myoptics and Selima Optique stores.

Photographed by Steve Wisbauer.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Street). **Tecumseh Playground**, at 77th Street and Amsterdam Avenue, features a water-spraying cactus, and there's a compass/spray shower at **Bleecker Playground** (Bleecker and Hudson Streets). In the Bronx, alligators slosh around at **Union Avenue and East 150th Street**, while **Orchard Beach** has pelicans saturating the small fry. Brooklyn's sprinklers are especially inventive: **Manhattan Beach** has a pirate ship, the **American Playground** in Greenpoint is the site of candy-cane squirters, **Tilden Playground** has familiar No. 2 pencils, and **Railroad Playground** on Ditmas at East 91st Street has a water tower, a train, and a crossing signal soaking the masses. Queens kids make use of a waterlogged dragon at **42nd Road and Little Neck Parkway**. To keep kids as cool as a clam, the **Buzz O'Rourke Playground** at 33rd Place and 214th Street in Bayside has a family of mollusks to shower them. Parks Commissioner Henry Stern reminds parents to put kids in water shoes and bring a towel. SUSAN AVERY

surfers

Online at **newyorksurf.com**, advice on surfboards, not-so-secret spots, wet suits, and technique is traded, along with a few empty threats ("i wuz born and bred at bch 91 so . . . next time the waves are pumping i'll make xtra sure . . . u get dropped in on and hurt") and Jedi stoner logic ("You people need to mellow out!!!! Try smoking some blunts!!!!"). But out on **Long Beach**, where surfers say you can find the best-breaking waves in New York, there's little aggression. "Everybody's just out there to have a good time," says Surfer Jim, a computer programmer and pacifist host of the surf-resource site **surferjims.com**.

To join the laid-back locals and wave-starved West Coast transplants who make the pilgrimage to Long Beach every summer, just take the A train to Far Rockaway or the Long Island Railroad to Long Beach (for specific directions, see www.surfersinfo.com). At **Unsound Surf Shop**, one of Long Island's best surf stores, sign up for lessons or rent a board, which Unsound will also store for you. Expect locals to call you a "kook," their term for tourists who are too wimpy to face the cold waters of February. But don't expect huge tubes every day. In the summer, Surfer Jim admits, "you're lucky if you get one or two days a week where the waves are waist-high." So until hurricane season, Surfer Jim's Web-cam is essential. The SurfCam—something of a new surfer institution that gets up to 400 hits an hour—captures an image of the Long Beach waves in front of Jim's home every 45 minutes. "If the waves are breaking nice out there," Jim explains, "I can check it at work and sneak out the back door—and everyone else can, too." LOGAN HILL

Matrix

surf and turf A surfer commands a section of the sea in Long Beach, Long Island.

swim suits

Have men finally made the commitment to go saucy with summer swimwear? "I wouldn't be caught dead in a pair of Speedos," says Lyle, standing in the aisles of **Pacific Sunwear**. "They're for Euro-trash in Texas who miss the nude beaches back home. As for me—" he holds up a pair of Billabong's three-quarter-length shorts with a tropical pattern.

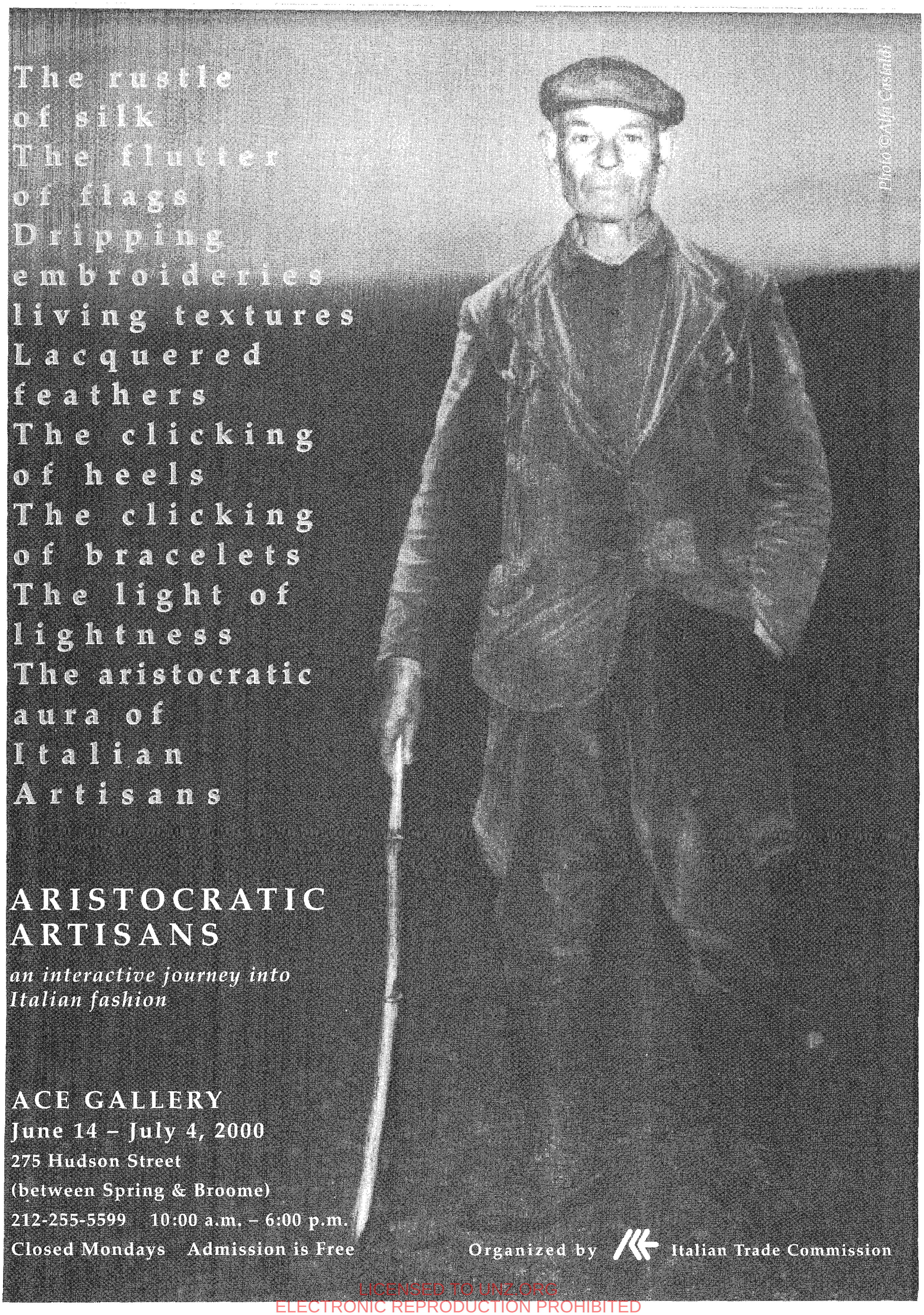
"We call those *boardies* in Australia," Toby demurs, flipping past the triangular strips of nylon in the Speedo Authentic Fitness aisles—red! blue! yellow! black! "I don't like boardies; they give you a farmer's tan." He flips back to the yellow pair and reconsiders: "My mother says I was born in Speedos," he reminisces. "In my motherland, they're a cultural institution. I never felt like a pedophile wearing them until I moved here."

"I'd never wear trunks that made me worry about whether my T-shirt was long enough to cover them," confesses Peter, who's tanning in Central Park on a Wednesday afternoon. "I prefer your classic cut, the ones that cut off at the thigh. I guess that's kind of boring—but then again, so is tanning."

"I actually own all three kinds of trunks," Michael reveals, smoking outside **New York Pipe Dreams**, a surf-and-skate shop on York Avenue. "I wear my board shorts when I want to feel like a regular man, I wear my mid-thighs when I want a good tan, and I wear my blue Speedos for either swimming or shock value. The Speedos make me the most excited—I often worry about concupiscence and resultant tumescence. I've worn them, complete with goggles, to run around during thunderstorms and do belly flops in mud puddles. My girlfriend loves them."

"What kind of a question is that?" asks a Saks customer standing in the swimwear aisle, when we ask about his swimsuit proclivities. "How about getting away from me?" DEREK DE KOFF

Photographed by Karen Kuehn.



The rustle
of silk
The flutter
of flags
Dripping
embroideries
living textures
Lacquered
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The clicking
of heels
The clicking
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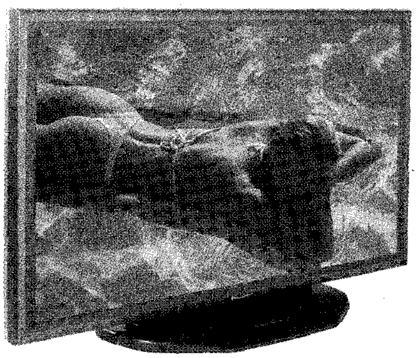

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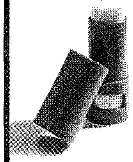
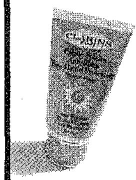
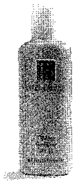
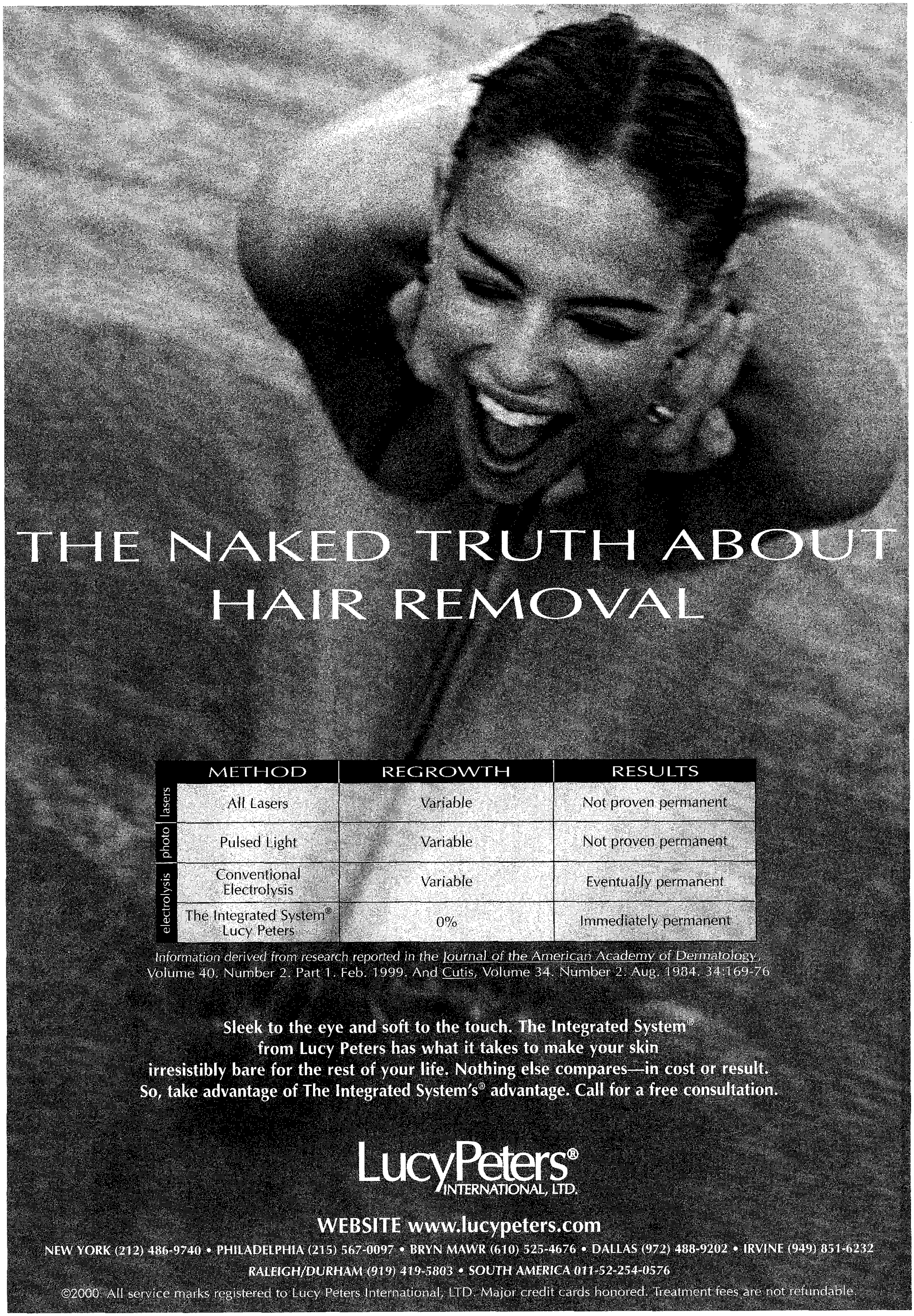
sunblock

Even sun worshipers who start tanning through the sunroof on the way to the beach need a little protection from the sun—unless, that is, they want those tans to peel off by Sunday evening. Whether you are after a tropical glow or avoid getting even a speck of color, these potions are sure to cover the bases—and none smell like coconuts.

Shyama Patel

	The Stuff	Vital Stats	Why Bother?	Target Customer
	Lancôme Face and Body Lotion	$23 5 ounces SPF 15	Grease-free cream with Parsol 1789, the latest skin-damage beater	Picks a bottle for the color *and* scours for cutting-edge ingredients.
	Bain de Soleil Extended Protection Sunblock	$9.59 4 ounces SPF 30	Liquid but waxy formula won't budge without soap	Summer triathletes (who don't stop between tennis, windsurfing, and golf).
	Neutrogena UVA/UVB Sunblock	$11 4 ounces SPF 45	It's rubproof, sweatproof, waterproof—and it has Parsol 1789	That guy under the hat, sweatshirt, shades, *and* beach umbrella.
	Phytoplage Sun Protection Oil for Hair	$19.50 3.3 ounces	You'd better believe it—that sun-salt-and-blond-hair combo only works in the movies	Had *green* highlights by the end of last summer.
	Chanel Oil-Free Protective Bronzing Mist	$28.50 3.5 ounces SPF 10	Baked in this, your St.-Tropez tan won't peel off at night.	Spends on sunblock but saves on bikini tops—who needs 'em?
	**Decleor** Sun Protection Stick	$18 0.26 ounces SPF 15	Keeps sensitive areas buttery soft and lightly scented.	Can make even her sunblock into a choice accessory.
	**Clarins** Sun Wrinkle Control Cream	$22.50 2.7 ounces SPF 35	Luxurious pink cream replaces moisturizer.	Won't leave home without her botox.
	**Estée Lauder** Oil-free Sunspray	$18.50 4.2 ounces SPF 15	No rubbing required—this spray gets even the hardest-to-reach areas.	Anyone alone on the beach in a thong bikini.

Photographed by Dasha Wright Ewing.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lasers	All Lasers	Variable	Not proven permanent
photo	Pulsed Light	Variable	Not proven permanent
electrolysis	Conventional Electrolysis	Variable	Eventually permanent
	The Integrated System® Lucy Peters	0%	Immediately permanent

Information derived from research reported in the Journal of the American Academy of Dermatology, Volume 40, Number 2, Part 1, Feb. 1999. And Cutis, Volume 34, Number 2, Aug. 1984, 34:169-76

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tanning

Fashion forecasters by the score predicted that as we learned more about the sun's damaging effects, bronzed skin would go the way of LP records. But since it's part of the human condition to want what we should not have, it's no surprise that tans are hotter than ever this year. Supermodel Gisele famously bakes under Portofino's sun lamps, but the more cautious among us are turning to self-tanners. While it may seem the height of indulgence to have tanning cream applied at a salon when pharmacy shelves are stocked with the stuff, a few episodes of brown goo on your white rug, streaks down your back, or white patches around your knees will help you understand the popularity of professional application.

At **Equinox**, the treatment ($105) begins with a body exfoliation, in which a mixture of sea salt and oil is used to remove dead skin and allow for even tone. Next, a tanning mixture containing hazelnut oil, walnut extract, and jojoba oil is spread on all exposed skin—even between the fingers and toes. **Elizabeth Arden**'s Red Door treatment ($115) buffs you with with Phytomer's exfoliation scrub and, of course, uses Arden's own self-tanning product, which you get to take home for touch-ups. Because it takes some time for the creams to set, clients are warned not to shower or engage in any activity that might produce sweat for several hours after the treatment. So you'll have to cool your heels by the air conditioner for a while before you show off your tan in the great, hot outdoors.

Beth Landman Keil

t-shirts

Summer's best basic gets a boost: Here is a cross-section of this season's coolest—from graphic-print sporty tanks to Woodstock-worthy tie-dyes.

1. J.Crew, $20 at J.Crew stores.
2. Asyura, $38 at Barneys New York.
3. The Gap, $19.50 at Gap stores.
4. H&M, $9 at H&M stores.
5. Three Dots, $53 at Henri Bendel and Barneys New York.
6. Mint, $145 at Barneys New York and Big Drop (174 Spring Street).
7. Filth Mart, $148 at Henri Bendel and Filth Mart (531 East 13th Street).
8. Magnum Opus, $65 at Barneys New York.
9. John Eshaya Jet, $55 at Barneys New York and Henri Bendel.
10. Ralph Lauren Sport, $35 at Barneys New York.
11. ORFI, $60 at Hotel of the Rising Star (13 Prince Street).
12. Tommy Hilfiger, $39 at select Macy's.

Photographed by Steve Wisbauer.

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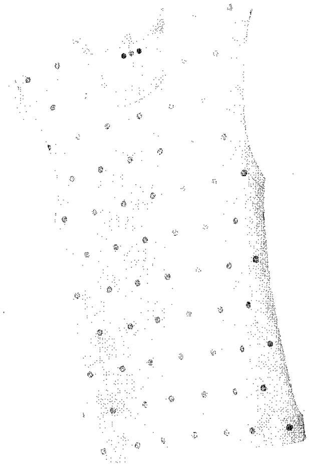

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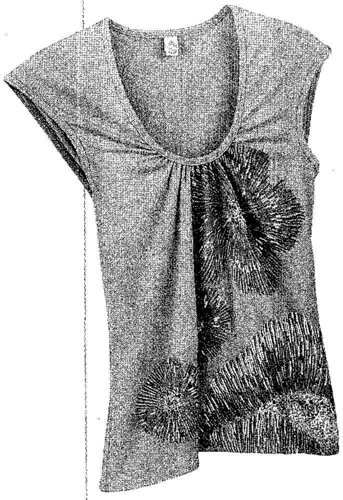

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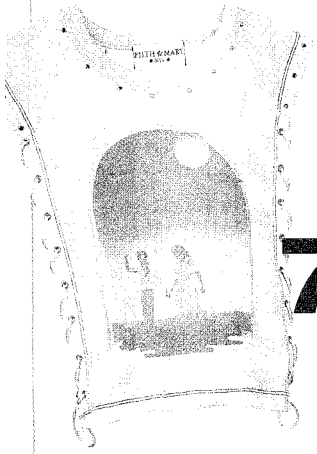

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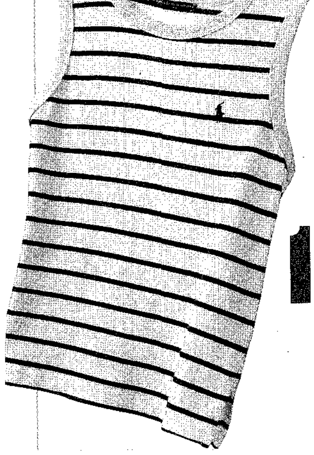

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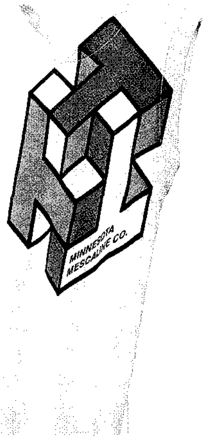
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12

tech toys

1. all wet

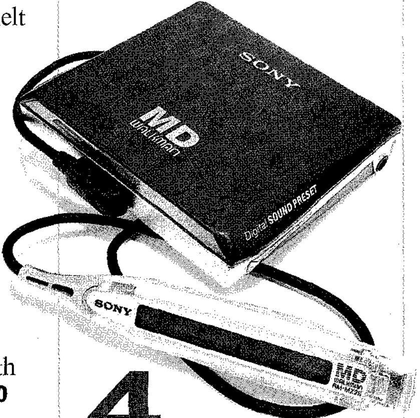
The **Canon Elph Sport** ($200; B&H Photo, J&R) gives you the usual advantages of APS-format cameras: drop-in film loading and your choice of mix-and-match print sizes, including panorama mode. But this baby also knows how to swim—bring it into the pool or the ocean, and it'll stay leak-proof up to sixteen feet underwater. It's got auto exposure and auto focus, a 23mm/f4.8 lens, and integrated flash so you can scare away sharks and piranhas.

2. word play

Take an e-book to the beach? Sure—so you can watch it melt in the heat as you squint through the glare bouncing off its screen. Instead, load up your MP3 player (keep it out of direct sun) at Salon.com's free spoken-word-recording site, mp3lit.com, where you can download fiction, nonfiction, poetry, biography, and even self-help books and articles. Don't have an MP3 player yet? You won't go wrong with the **Diamond Multimedia Rio 500** ($250, J&R; $270, the Wiz), which comes in three colors, including beach-ready, iMac-y teal. The Rio is compatible with both PCs and Macs (most MP3 players are Windows-only) and has 64MB of built-in memory, which can hold up to 32 hours of spoken-word recordings (or two hours of music).

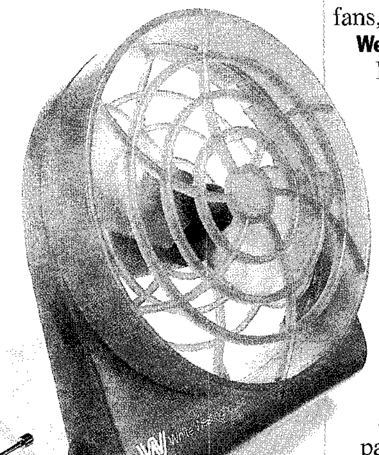
3. night ranger

Avoid starring in your own sequel to *The Blair Witch Project* by taking the unexpectedly affordable **Moonlight Expedition 400 Night Vision Scope** ($250; J&R) on your next deep-woods camping trip. Using seriously cool Russian-military technology, the Expedition amplifies existing light—even the most minimal moon- and starlight—using an electro-optical device that projects an image of whatever is in front of you (voodoo figures fashioned from twigs, serial killers) on the green phosphorescent screen in the viewfinder.



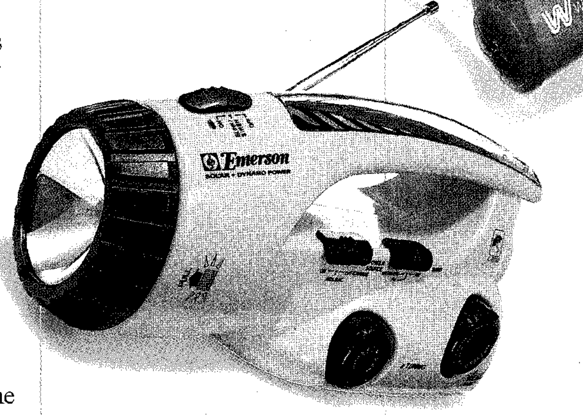
4. double your pleasure

The sweetest thing about the **Sony MZ-E75 MiniDisc player** ($250; J&R, the Wiz)—other than its palm-size cuteness—is that it comes with dual headphone jacks, so you and your beach companion can listen to the same thing at the same time. Ain't love grand? The supplied NiCad battery takes only two and a half hours to recharge and with an AA battery will give you 32 hours of uninterrupted music. Available in soothing blue (pictured) and sunburn red.



5. fan club

This year, every chain drugstore and department store seems to have its own line of cheap, curvaceous, semi-translucent iMac-inspired portable fans, but we like this **White-Westinghouse fan** ($10; Kmart) the most because it works on either two D batteries or an AC adapter (included). And the fan head pivots on its sturdy base, so you can direct airflow wherever you want it.



6. shine on

Emerson's Solar and Dynamo Powered Radio and Flashlight ($30; J&R) is appropriately cheap and packs more utility into its sporty plastic body than any other camping-trip-ready multifunction flashlight. The solar cells on the handle keep the batteries fully charged, the light beam is suitably bright, and there's a built-in AM/FM radio with a headphone jack. What else do you want for your lousy 30 bucks? How about paranoia insurance? This unit even includes a hand-crank generator in case the batteries conk out. SIMON DUMENCO

Photographed by Michael Kraus.

This summer, East and West will merge in the heart of New York City.

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tompkins square park

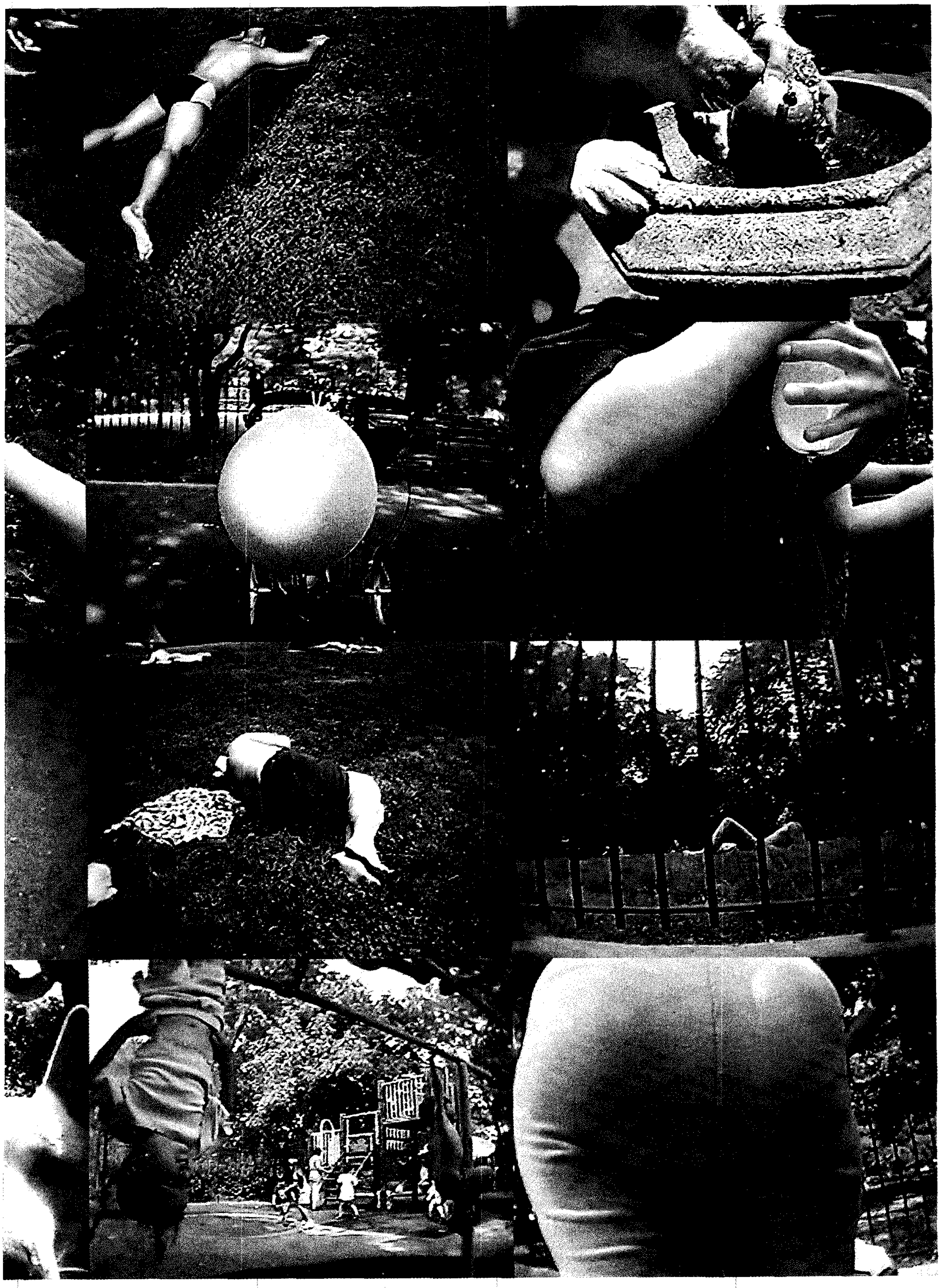
Another Saturday afternoon in the East Village's historic **Tompkins Square Park**—the sun is shining, birds are chirping, and a squatter with a tattooed scorpion on his face wants to know what the fuck you're looking at. Before you can answer, a ragtag assemblage of Hare Krishnas accost you with a paper plate heaped with complimentary applesauce, all the while examining you quizzically, as if already envisioning what you'll look like once all that unsightly hair is sheared off. In the northeast corner of the park, two strangers face each other on opposing benches: One's boom box blasts reggae; the other's, hip-hop. Neither moves; things get ugly. Meanwhile, East Villagers who've stripped off their vintage poly-blend button-ups lie, luminously pale, upon the grass. Over at the dog park, spiky-haired punks in Dead Kennedys T-shirts throw bones of indiscernible origin to their mongrels, Gap-clad young couples play Frisbee with black Labradors, and both camps occasionally have to put their multitude of differences behind them in order to pry panting, overheated pets off one another before the unthinkable occurs. DEREK DE KOFF

toy cameras

When we dispatched photographers to shoot this issue, we insisted that they do it without relying on the usual professional-grade equipment—no $3,000 Leicas or Hasselblads. Instead, they worked with the cameras that they like to play with on their own time—like a vintage super-8 movie camera ("Mr. Softee," p. 76), a $20 Holga from ICP ("Pickup Games," p. 82), or the kid-friendly Action Tracker ("Hot Dog," p. 70). The results were as quirky and unpredictable as a summer in the city.

when worlds collide A dozen dueling factions chill out at Tompkins Square Park.

Photographed by Merry Alpern



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umbrellas

Ever looked longingly at the couples curled up on a six-foot-square plot of shady sand and thought to yourself: *Is a beach umbrella really worth the hassle?* It is if it's lightweight and good-looking and fits into an over-the-shoulder carrying case like the ones pictured here.

Martha by Mail's Sunbrella (2) ($88; 800-950-7130) has gray-and-tan panels that blend into the landscape so well your friends will have a hard time finding you on the way back from the hot-dog stand. **Umbrellatime.com** (5) has asked California–based artists to hand-paint nature scenes onto four-and-a-half-foot canvases—which make unique, if expensive, shade-giving works of art ($300; 800-823-6677). Looking for something more exotic? John Kelly imports waxed-canvas umbrellas—which look like life-size cocktail umbrellas—from Thailand ($109 at **John Kelly Furniture** (1); 212-625-3355), while **Crate & Barrel** (3) has fashioned a Marimekko print into a giant parasol ($29.95). If none of these designer sun shades inspire you to take shelter, **Kmart's rainbow umbrella** (4) is kitschy enough for Wildwood but chic enough for that East Hampton sun ($16.99; Kmart stores).

KRISTINA RICHARDS

Photographed by Steve Wisbauer.

Mother Nature does some of her prettiest work in New Jersey.

You see it reflected in the eyes of a child as she watches a stunning sunset say good-bye to another perfect day. You see it in the smiling faces of families who can't wait to come back to our sparkling sandy beaches...year after year. In fact, everywhere you turn it seems that Mother Nature has worked a little bit harder to make summertime in New Jersey unforgettable.

But Mother Nature isn't the only thing that's unforgettable about New Jersey. In Atlantic City, you'll be dazzled by the long list of entertainment,world-class dining, and, of course, casinos. To slow it down a bit, why not go whale watching or soak up the historic charm of Victorian Cape May.

And we know the whole family will be thrilled by the rides and attractions of Six Flags Great Adventure, Wild Safari, & Hurricane Harbor.

From sand castles to sunsets, lighthouses to Long Beach Island, New Jersey and you...are perfect together. For a FREE Travel Guide to plan your next vacation, call 1-800-VISIT-NJ, ext. 0237, or visit our Web site at www.visitnj.org.

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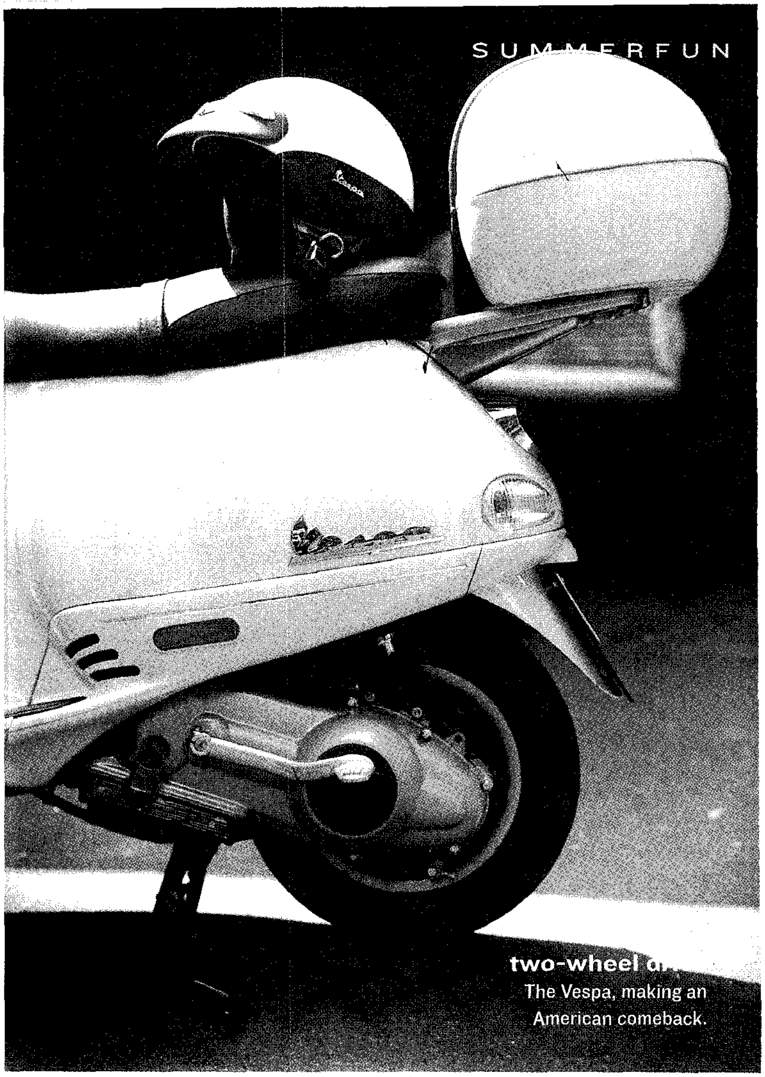

two-wheel d
The Vespa, making an American comeback.

V

vespa

Picture yourself cruising effortlessly through Manhattan's Friday rush-hour traffic, parking anywhere you like—and attracting smiles and waves all around. Your basic *Roman Holiday* dream sequence is about to become a reality as Vespas make their twenty-first-century debut in New York this summer. No Vespas have been imported to the States since 1985—the old edition had a little emission problem—and the competition's sorbet-colored, fiberglass look-alikes are a pale imitation. The first ten 2000 models will arrive in July as gifts for celebrity fans like Jerry Seinfeld and Leonardo DiCaprio. Starting August 15, the rest of us will be able to buy them online **(www.piaggiousa.com)** in a range of sophisticated, grown-up colors, or stop into **Cynthia Rowley boutiques** around the country to order them with splashier custom paint jobs. The scooters come in two versions—a $2,800 50cc model that goes up to 40 mph and doesn't require a motorcycle license, and a $3,950, 150cc version that goes up to almost 70 mph and does. And next spring, New Yorkers will see their first Vespa boutiques, which will carry accessories (you'll need a matching helmet, of course) and clothes (don't even think of taking out those Harley leathers). The first such stores open this summer in Los Angeles and Miami, but, says a Vespa spokesperson, "we want cabdrivers to get used to seeing these on the street before we actually sell them in New York."

SHYAMA PATEL

videos

You used to be able to tell a lot about people by the books they kept in their summer houses: that slightly sad mix of left-behind best-sellers, well-thumbed escapist reads, and thick, therapeutic classics (the kind we pack with the towels, swearing, "This is the summer I'm *really* going to read *Gravity's Rainbow.*") Now, however, it's the sleek new DVD's stacked haphazardly next to the TV that give you away. So choose carefully. Our summer top ten starts with **Jaws**, the most memorable beach movie of all time and, for our money, still Steve's best film. (A twenty-fifth-anniversary special edition DVD comes out on July 11. Just in time.) To show you're no philistine, toss in Eric Rohmer's **Claire's Knee** (or his **Summer**) and Peter Weir's sun-drenched, haunted **Picnic at Hanging Rock**. For the kids, you'll be surprised at their reaction to **Buster Keaton**, whose whole *oeuvre* is just out on DVD. Incredibly, our jaded, cartoon-addled 6-year-old has become obsessed with Buster's silent classics and now insists on viewing **The Navigator** and **The General** almost as often as his dreadful *Phantom Menace* video. (That's progress, believe me.) For bigger laughs, all of the **Monty Python TV shows** are now available on DVD in four boxed sets. And since summers are all about remembering past summers, we always throw in a few bittersweet-memory films, like Fellini's **Amarcord** and Robert Mulligan's **To Kill a Mockingbird**. For that final burst of pure cathartic sappiness, go directly to Sidney Pollack's **The Way We Were** and do not pass *Go*. Babs and Bob are great, and the new DVD includes two politically sensitive scenes that Pollack cut—a last-minute bowdlerization that broke screenwriter Arthur Laurents's heart. And the final, breakup scene . . . of course . . . happens on the beach.

MARK HOROWITZ

volleyball

This side of Venice Beach, beach volleyball can safely be called a niche sport. But serious players have their reasons for giving up the hard court in favor of the city's handful of sandboxes. It's more challenging, easier on the knees, and regulars like Sam Glukhoy report other advantages: "All these beautiful girls. Half-naked girls." Glukhoy and friends (mostly Russian locals) have been gathering at **Brighton Beach** for six years and play in tournaments throughout the city. (The city's other beach sites are about a mile west at **Coney Island** and at **Rockaway Beach**, **Orchard Beach** in the Bronx, and **South Beach** on Staten Island.)

In **Riverside Park** at 105th Street, three sand courts have been plopped onto an asphalt flat. The crowd is evenly split between Brazilians and a co-ed assortment of blonds who seem to have found a little piece of California on the Upper West Side. **Central Park**'s single sand pit, just east of the Sheep Meadow, sees the best players. There's always a net here, and high judges' chairs and a tall wooden fence lend these games a steel-cage intensity.

Public-beach volleyball in the city is a B.Y.O. affair: Your own teams, your own balls, your own nets, your own boundary lines, and, if it's crowded, your own permit ($8, through the

Photographed by Karen Pearson.

WINNER!

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Elton John & Tim Rice

BEST ACTRESS
Heather Headley

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Manhattan Permitting Office, 212-408-0226). The sand is reasonably clean, but public, so a first-aid kit might come in handy, too. (A few privately owned courts boast pristine sand and new equipment. **Pier 25**, just north of Stuyvesant High School on the West Side—part of the Hudson coast's new athlete-friendly facelift—charges between $10 and $30 for an hour.) The Parks Department holds its fifth annual **citywide tournament** this year on July 8 and 9 for all levels of play. And those whose talents merit more professional arenas should call the **New York Urban Professional Volleyball League** (212-877-3614) to find out about privately sponsored tournaments.

Boris Kachka

W

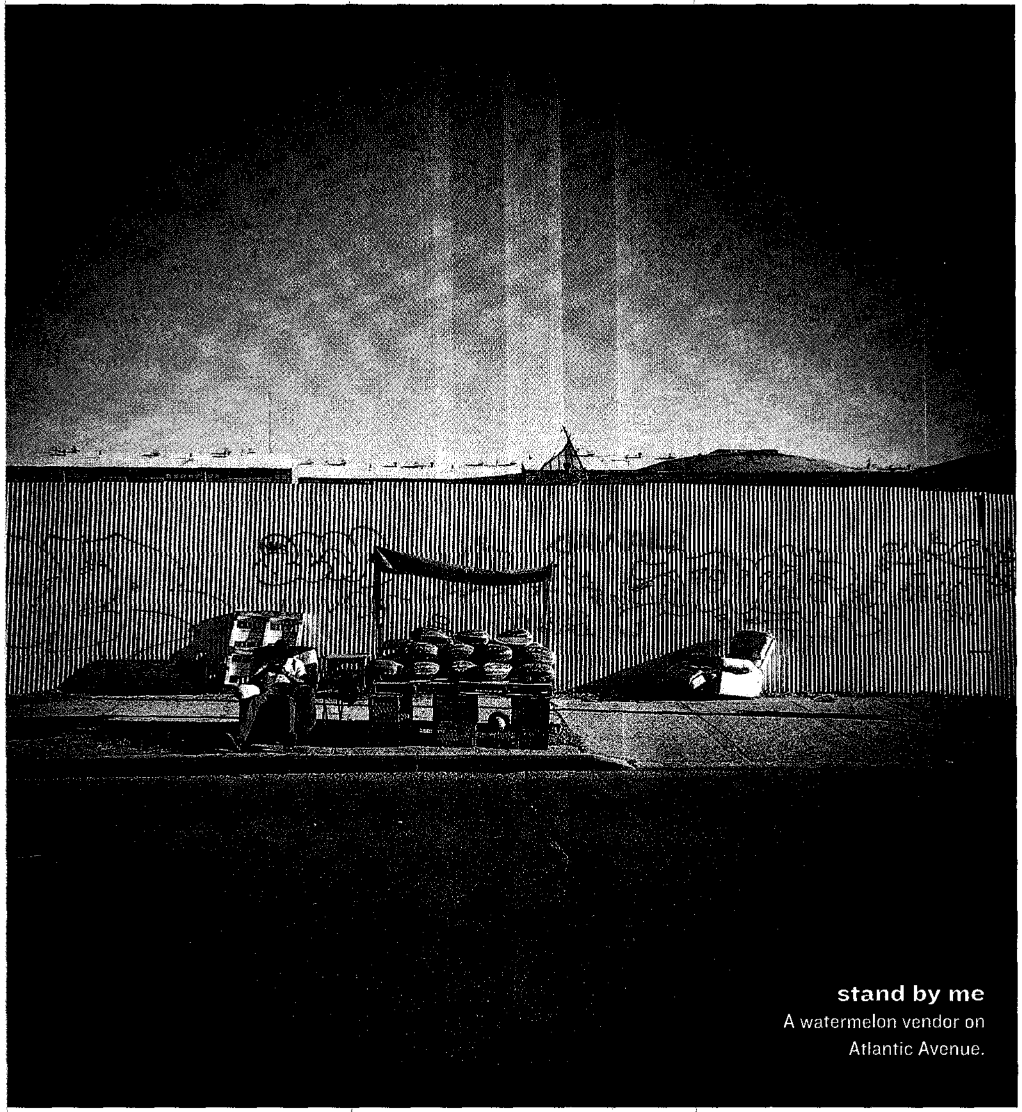
watermelon

It's the dream fruit of a boyhood summer. Something to look forward to on those now seemingly impossible fifties evenings spent playing ball on stoops of houses bought on the GI Bill, and shoving lightning bugs in jars, thereby helping to extinct the firefly species in the realm of Queens. In the manner of Proust's dainty little cakes, the watermelon emerges like a green and bulbous zeppelin from the haze of memory. Marvelous were the hot afternoons when we would accompany my father to farmlands near Alley Pond Park, which would soon become the Korvette's parking lot, to buy "a whole one." Ritual to the experience was the cutting of "the plug." The salesman (an Italian with a canvas hat) took his long knife and cut a triangular divot from the melon's milky underbelly, offering it for inspection. Without the plug, you could pick a bad one, something which, with all that anticipation riding, you absolutely did not want to do.

These days the stakes are so much lower. Now this king of fruits is often found sliced and chunked in salad-bar bins and suffocated between layers of the Glad wrap, like a Celine Dion CD. It is a sin, a crime against summer. Luckily (thank Jesus!), a cool, clear remedy to this offense is available at the intersection of **Atlantic Avenue and Thomas S. Boyland Boulevard in Ocean Hill–Brownsville, Brooklyn**. There, beside an eighteen-wheeler trailer filled with "at least 1,000, maybe 1,200" of what they call "the best melons from up and down the coast of Florida," sit Johnny and Ptah (pronounced pah-TA), two gentlemen with an understanding of the mystic nature of their product. Johnny and Ptah charge from $7 to $11 a melon, depending on the size (as opposed to $25 in Manhattan supermarkets). Johnny and Ptah do not offer "the plug" but swear by their product, which they rarely cut in demeaning halves or quarters. "That's not the right way," says Ptah, who reports that this year's cool late spring has not been a boon to business. "Now we sell about 100 melons a day. Not too much. It gets up to 90 degrees, these things are flying out of here." When the inventory of melons drops below 400 or so, Johnny and Ptah offload the remainder to a smaller truck. Then they drive the big trailer down to Florida, or over to Macon, Ga., to get another load.

This isn't as easy as it used to be, Johnny says, since a lot of farmers, "tired of getting priced out," are shifting over to other, smaller, less iconic crops "like soybeans or what-have-you." Still, even if seeing a truckload of watermelons often reminds him of the movie *Invasion of the Body Snatchers,* in which "aliens hid inside watermelons and came out to get you," Ptah treasures the nineteen-hour restocking run up I-95. "Because watermelons aren't like other fruits. When people start to sweat, they got to have watermelon. It's part of what is."

Mark Jacobson



stand by me
A watermelon vendor on Atlantic Avenue.

Photographed by Noah Sheldon.

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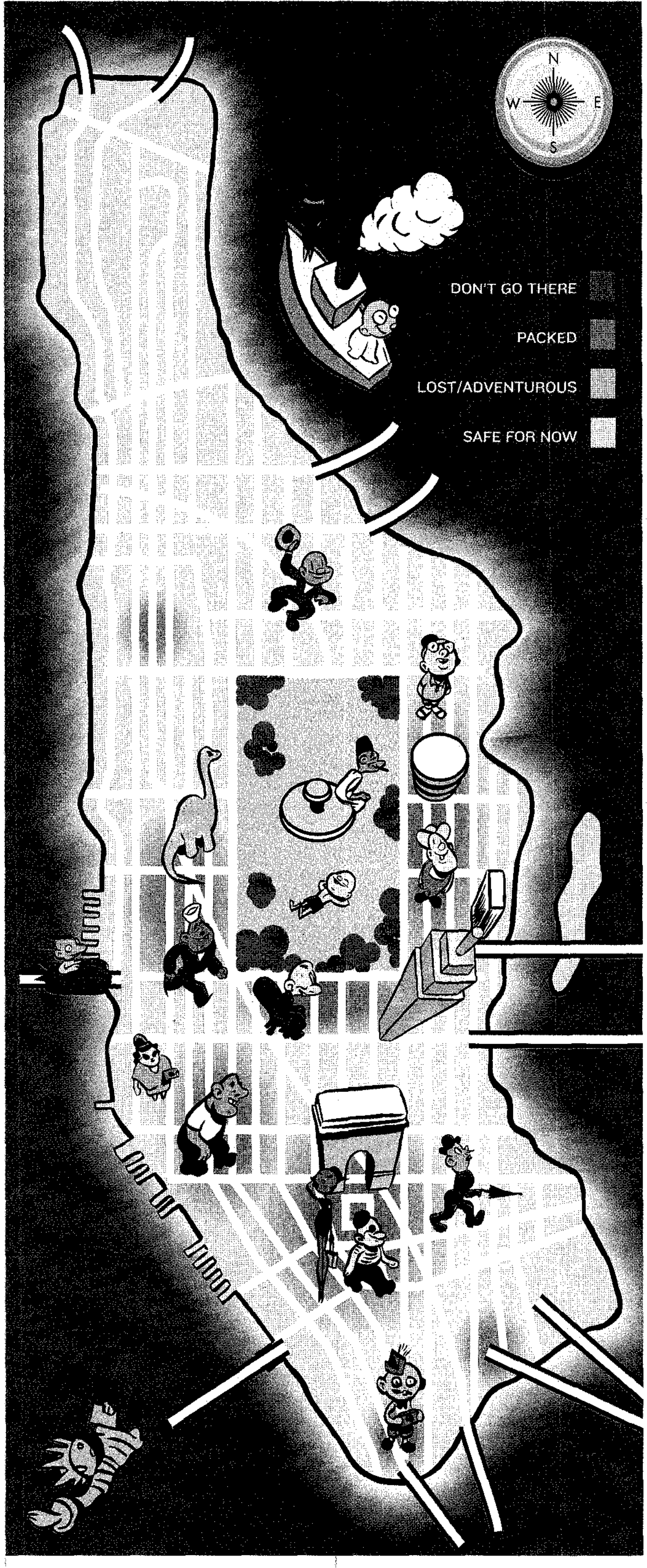
X

x-treme sports

New Yorkers pride themselves on living in a city with the most vertigo-inducing views this side of . . . anywhere else. Yet quelling such Gotham braggadocio isn't impossible: Just strap yourself to a parachute or a hang glider, cross your fingers, and take a leap. An hour and a half from the city by car, the friendly skydiving instructors at the **Ranch Parachute Club** (914-255-9538; www.ranchskydive.com) in Gardiner, New York, offer a $185 tandem jump (you're fastened to an instructor—one of the only safe and legal ways for noncertified daredevils to dive). The free fall lasts about a minute and is followed by six minutes of leisurely gliding with the chute open, during which you can take in the Shawangunk Ridge and Robert De Niro's country estate. **Cross Keys** (888-855-JUMP), near Philadelphia, offers the same deal for $195 with a bonus: Pay cash and you get a $10 discount, and bring along two or more X-treme compatriots and you'll each receive another $10 off. Don't worry, both companies prep you with brief courses, ensuring that you'll return to terra firma without experiencing anything worse than a rush of adrenaline.

For those who'd rather float than drop, there's **Airsports USA** (718-777-7000; www.flyforfun.net) in Astoria, an outfit specializing in hang gliding and all its modern reincarnations, like powergliding (a motorized wing), paragliding (a parachute trip minus the free fall), and the para-wing (a motorized parachute—the most popular of late). An introductory day trip ($175 to $200) includes two fifteen-to-twenty-minute glides spanning fifteen miles, which at about 1,500 feet above the earth will make the nondescript terrain near Trenton seem as stunning as Central Park viewed from the Empire State—and you won't have to worry about bickering German tourists up in the clouds.

DAVID AMSDEN



xenophobia

To the extent that *xenophobia* means a fear of the strange and unfamiliar, it's perhaps the wrong word to describe a New Yorker's reflexive disgust at the sight of tourist hordes: strapping Scandinavian families steaming up Madison, forcing locals off the curb, or Japanese tour groups taking snapshots from the crosswalk. Who among us hasn't been accosted by gaggles of teenagers emerging from the West 4th Street station, asking how they can get to the Village? How strange and unfamiliar is the question "Where can I find Starbucks?"

Do tourists flock to banal parts of the city, or is it their constant presence that strips those places of character? Either way, if they want Times Square, they can have it; hell, they can have "**the Village**" too (at least the parts they know about). Until a few years ago, most New Yorkers were content with this tidy arrangement. Just as they knew to avoid the South Bronx, natives were wary of **Times Square**. But during the new Gilded Age, tourists feel secure, and they're oozing past their designated areas like the Sahara devouring the Sudan, infiltrating **Avenue A**, Worth Street, Tenth Avenue. The Apple Tours moratorium comes not a moment too soon.

Which is why we've taken a stab at a detailed, up-to-date reference map of parts of the city we've found it's best to avoid if you're not in the mood to give directions or mingle with tourists roaming at will. Of course, you know all these places, but maybe you forgot that **St. John the Divine** is on the double-decker circuit, or that a brisk bike ride along the **West Side piers** may result in a Circle Line–related fatality. Or that, right now, entirely too much French is being spoken in **SoHo**. Of course, knowing is only half the battle—particularly if you call these hot zones home.

BORIS KACHKA

Illustration by Mark Matcho

y

yachting

Memorial Day's a distant memory, and the closest you're getting to haute hobnobbing and salty sea breezes is iHamptons.com . . . What's an ocean-craving would-be-socialite to do? Head to Long Island Sound for a spot of upwardly mobile seafaring. "If you have to ask, you can't afford it," J. Pierpont Morgan cautioned potential yachters. With club fees in the tens of thousands, the sport still attracts the fabulously wealthy (Internet billionaires Larry Ellison and Craig McCaw have modern-day equivalents of Morgan's 343-foot Corsair). But skippers at even the most exclusive clubs are looking for willing weekend crew who know their port from their starboard. Even the navigationally challenged can serve as "rail meat" (sitting as ballast on the windward rail): Think of it as your body weight working their equity. The after-race whirl of awards ceremonies, barbecues, dinner-dances, and cocktails is sure to cement that sense of bonhomie. So convey your details (name, experience, availability, contact number) to the appropriate dockhouse managers (**Stamford Yacht Club**, 203-348-2575. **Larchmont Yacht Club**, 914-834-2440. **New York Yacht Club**, 212-382-1000. **American Yacht Club**, 914-967-4800) and stand by that silver Nokia cell. Come Labor Day, you'll be looking down your nautically tanned nose and scoffing: "But the Hamptons are so *over*!" NAN PARRY

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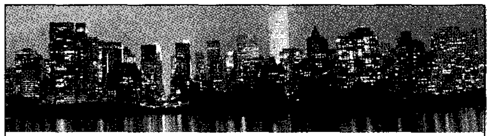

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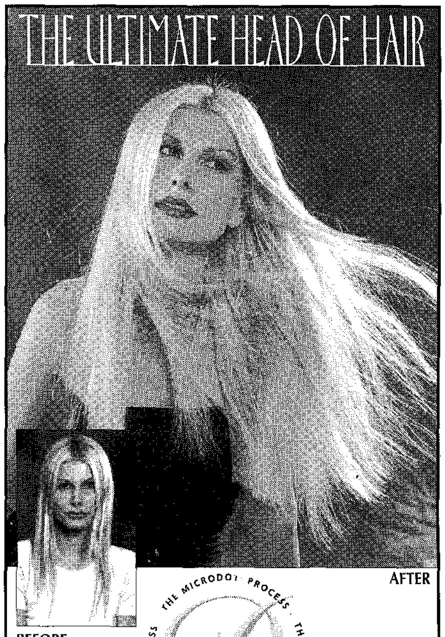

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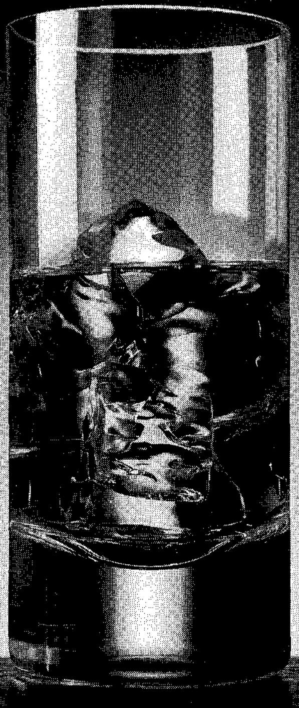

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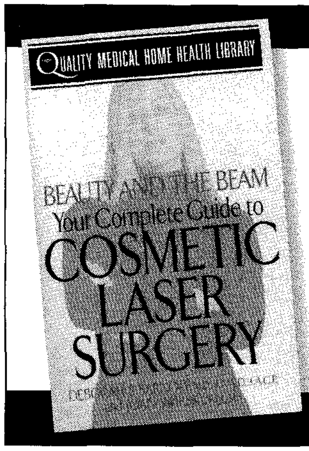

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Z

zima

For eight long years, Coors Brewing has labored to convince us that Zima—the clear, fruity, alcoholic beverage—is a good idea, the answer to all those beer lovers who ever wondered, "Hey . . . but what if I could actually *see* through my beer?" The problem is: For eight long years, it seems that nobody, beer lover or otherwise, actually *wondered*. No self-respecting hipster would be caught dead holding a Zima at Lot 61. Or, for that matter, at the Village Idiot.

But that all could change. We decided to give Zima a second chance at the East Village's Korova Milk Bar: Claiming it was a new summer drink called Tropez, we handed out complimentary samples to the eager-to-experiment patrons. Twentysomethings guzzled, gargled, and shared views on the translucent, bubbly confection.

"It almost tastes like Zima," mused Jessica, savoring the bouquet before swallowing. "But Zima has a nasty aftertaste, and this has a citrusy afterglow. It's lemon and lime back here," she said, motioning to the back of her throat.

Her friend Tammy was equally enthusiastic: "This reminds me of a

Photographed by Girl Ray.

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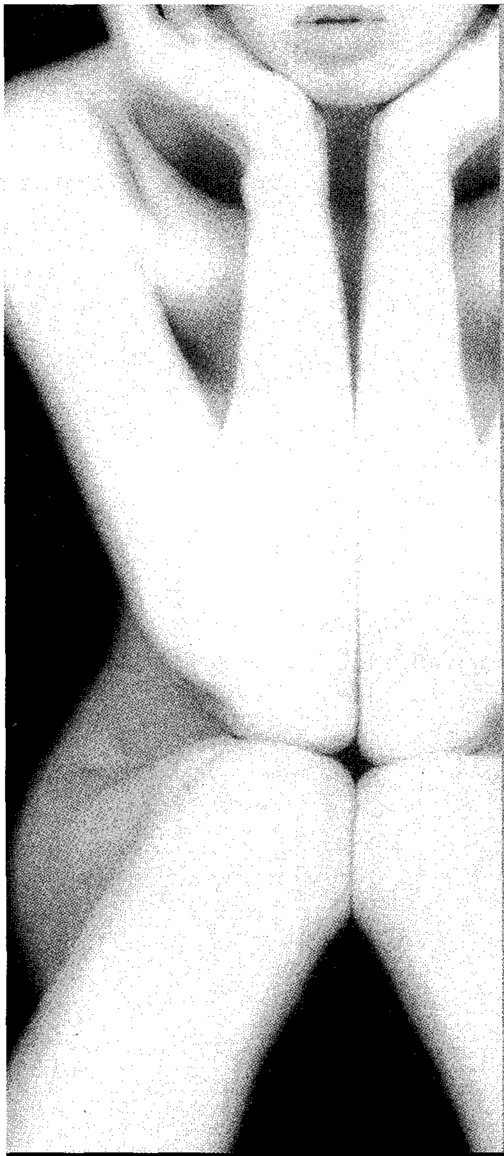

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delicious carbonated martini I once had in London. It should be served very cold on a very hot day."

Across the way, Tommy and his girlfriend Rebecca fought bitterly. "It tastes like Zima," said Tommy. "No, it don't!" Rebecca exclaimed, embarrassed. "This tastes like a Purple Passion: grape juice and Everclear."

"To me," Tommy countered, "it tastes like a cross between a beer and a margarita. It's good: I can get with this!"

At the bar, Tina set her vodka-cranberry aside to have a slug of Tropez. "Oooooh, I like this!" she slurred. "Oh, yeah—this is a classy taste. But you shouldn't call it Tropez. You should call it Champagne. Or Champagne II."

Trisha, on line for the ladies' room, enjoyed the beverage but stumbled upon Zima's existential quandary: "It's not quite beer; it's not quite a cocktail. Which is it?"

Which, indeed? DEREK DE KOFF

ZOO

In the year since Congo Gorilla Forest opened at the **Bronx Zoo**, the celebrated habitat has drawn more than 830,000 visitors, all of them, apparently, on the one afternoon I tried to take my kid there. Perhaps you've had the same experience. Still, zoo officials insist that the crowds are at least to some degree avoidable. A few suggestions: (1) Don't go on Wednesdays, when general admission to the zoo is free; (2) If you must go on a weekend, get there early—the zoo opens at 10 A.M.; (3) On weekdays, go either early or after 2 P.M.—most schools and camps tend to herd their charges onto departing busses between two and three.

All those visitors have already raised more than a million dollars for Wildlife Conservation Society projects in Africa. If that's not reason enough to get you to the north Bronx, here are three more: Layla, Kumi, and Kongo-Mbeli, young gorillas just introduced into the troop in May. All of them are children, by *three different mothers,* of the once-shy Timmy, who has evidently become downright priapic in his old age. No wonder the lines are so long. GEORGE KALOGERAKIS

New Discoveries from Mongolia

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Protoceratops photo (left) by Denis Finnin; *Velociraptor* photo by Craig Chesek. ©2000 AMNH

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ELECTRONIC REPRODUCTION PROHIBITED

BEACH

BEST BETS

Shore Things

A summer's worth of beach-blanket essentials for water babies—or those merely young at heart.

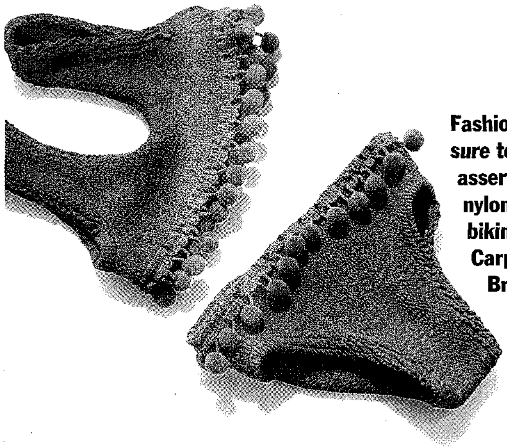
By Corky Pollan

Photographed by Nedjeljko Matura

Here's news for the stiletto crowd: Emporio Armani's neoprene cell-phone holder slides around a sun-tanned arm; it's $28 at Emporio Armani Boutique (601 Madison Avenue, near 57th Street, 212-317-0800; and 110 Fifth Avenue, at 16th Street, 212-727-3240).

Flip-flop aficionados can clop down Hampton streets in Hawaiian-ish silk-and-rubber lei thongs; they're $12 at Hotel Venus (382 West Broadway; 212-966-4066).

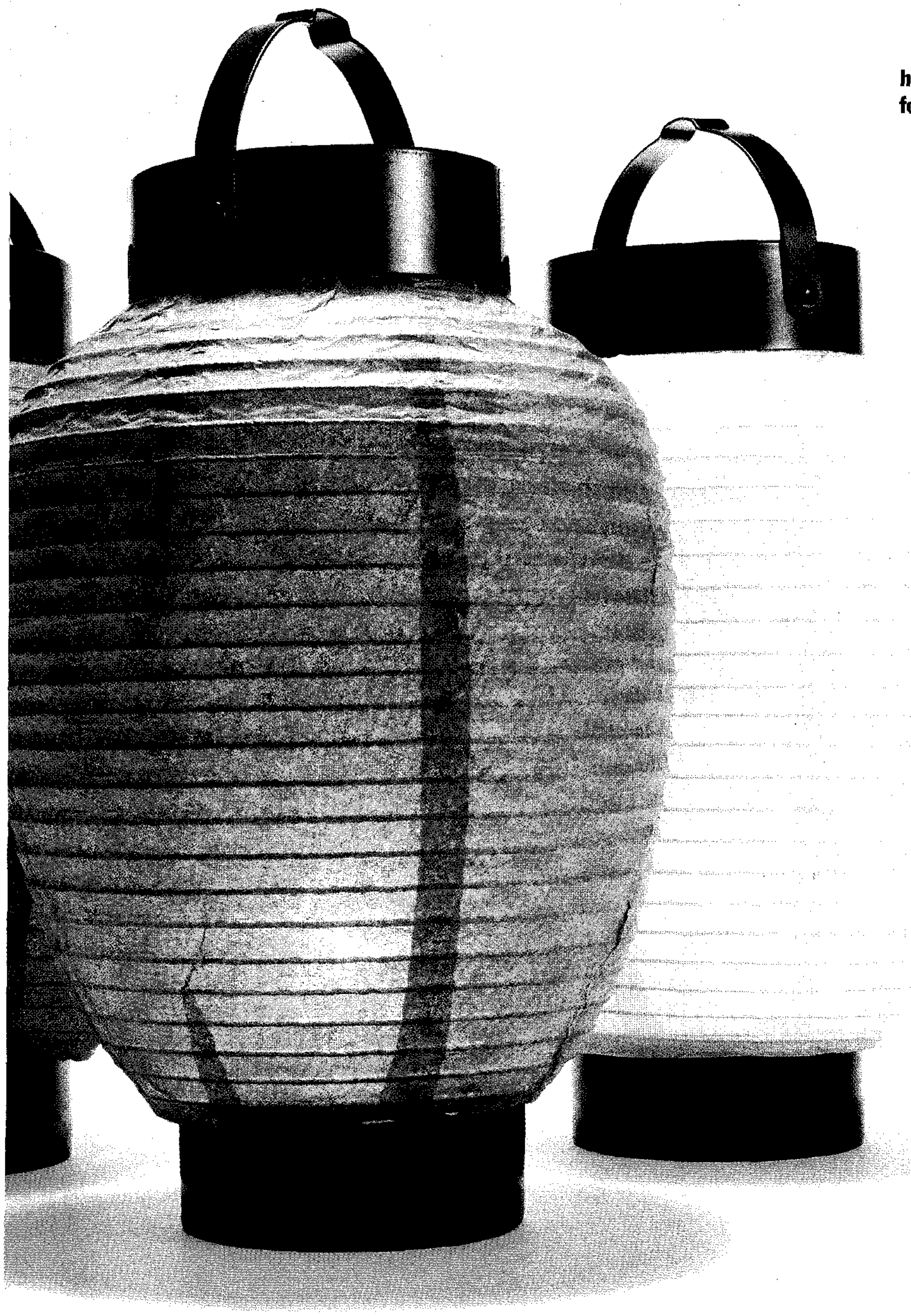
Can You Imagine has shrunk the streetwise boom box to kid-size. The teeny plastic FM radio is $8.50 (batteries included) at E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 212-861-2544) and S. Feldman Housewares (1304 Madison Avenue, near 92nd Street; 212-289-7367).



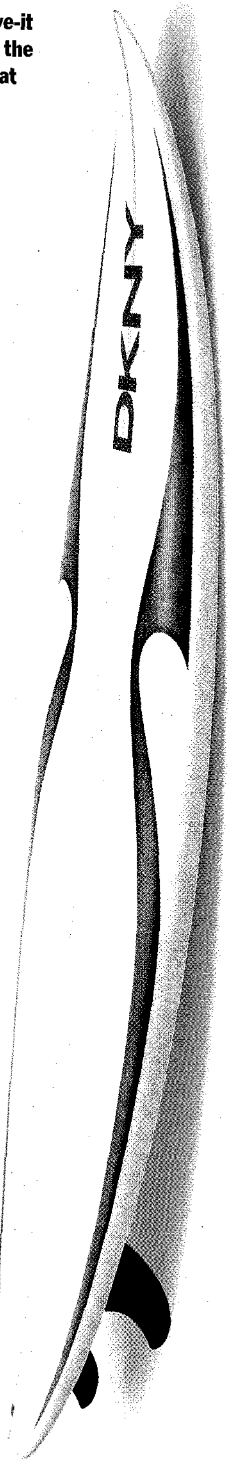
Fashion-forward toddlers are sure to make a splash in assertively cheery puckered nylon-and-Lycra pom-pom bikinis; they're $65 at ABC Carpet & Home (888 Broadway, at 19th Street; 212-473-3000).

WILD PLANET

Wild Planet's Aqua Light Mask with built-in headlights is a gotta-have-it for underwater divers of the mini kind; it's $14.99 at E.A.T. Gifts.



Boston Warehouse's cleverer-than-thou paper lanterns are battery-powered and glow for up to three hours; they're $7.50 each at E.A.T. Gifts.



A summery signifier of logo madness, DKNY's fiberglass-and-foam surfboard is $470 at DKNY (655 Madison Avenue, at 60th Street; 212-223-3569).

TRAVEL BEST BETS

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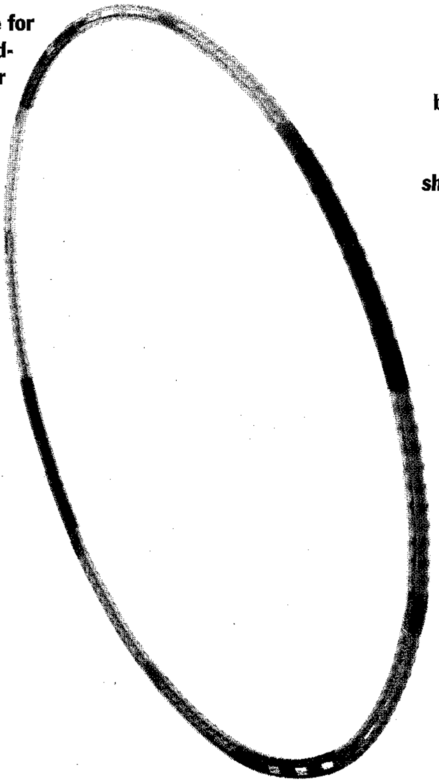
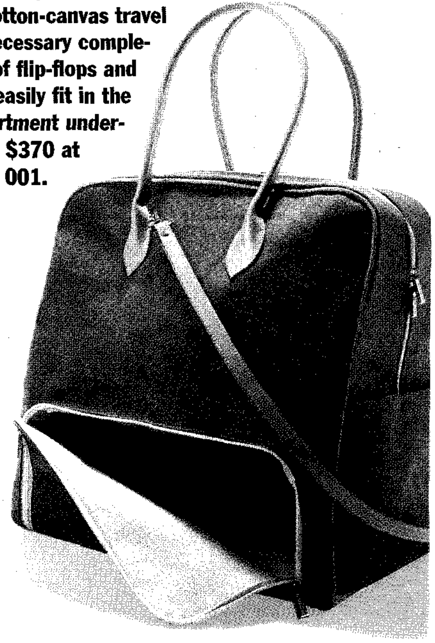
OREGON SCIENTIFIC
DIGITAL CAMERA

Far from merely luxurious, Chinese quilted silk Dragon slippers in zippered pouches are downright essential. They're $50 (in men's and women's sizes) at Shanghai Tang (714 Madison Avenue, near 63rd Street; 212-888-0111).

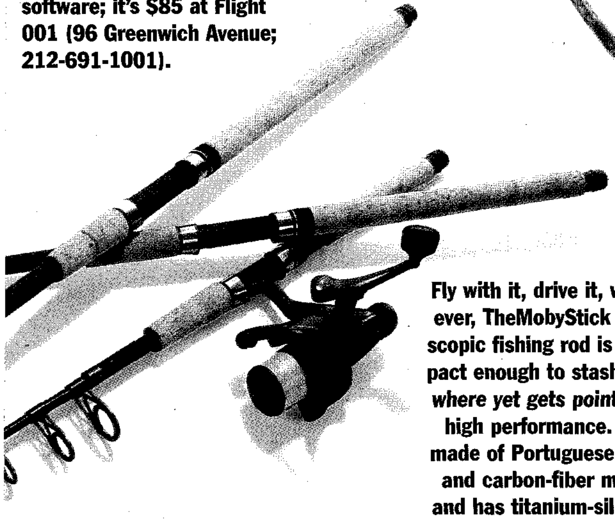
The Go-Go Hoop is a must-have for the peripatetic pigtail set. A foldable hula hoop, it has an interior nylon bungee cord that keeps the plastic sections in place; it's $10.50 at the Children's General Store (2473 Broadway, near 92nd Street, 212-580-2723; and Grand Central Terminal, Lexington Passage, 212-682-0004) and E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 212-861-2544).



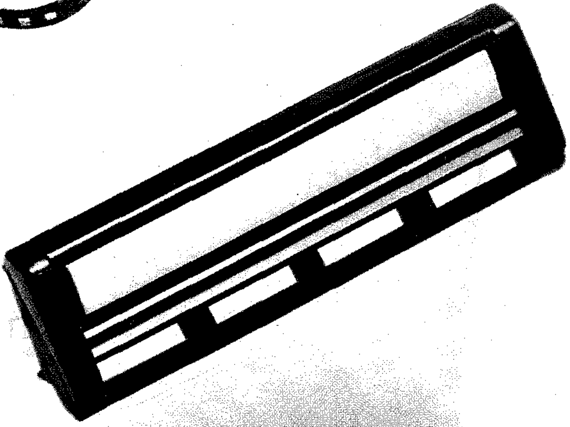
Stow a week's worth of Hamptons garb in Malle's heavy cotton-canvas travel bag; the necessary complement of flip-flops and sandals easily fit in the shoe compartment underneath. It's $370 at Flight 001.

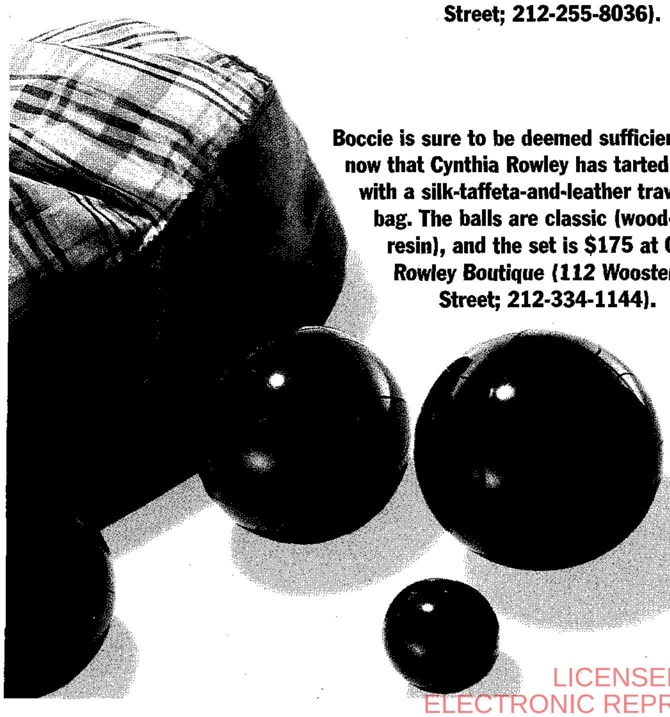


Oregon Scientific's jazzy little must-have of the moment, the digital camera, has internal flash memory (with room for fifteen color images), built-in focus, an LED indicator, 160-by-120 pixels, and all the necessary software; it's $85 at Flight 001 (96 Greenwich Avenue; 212-691-1001).



Fly with it, drive it, whatever, TheMobyStick telescopic fishing rod is compact enough to stash anywhere yet gets points for high performance. It's made of Portuguese cork and carbon-fiber mesh and has titanium-silicon-carbide rings; it's $99.95 (reel not included) at Paragon Sporting Goods (867 Broadway, at 18th Street; 212-255-8036).





Boccie is sure to be deemed sufficiently hip now that Cynthia Rowley has tarted it up with a silk-taffeta-and-leather travel bag. The balls are classic (wood-and-resin), and the set is $175 at Cynthia Rowley Boutique (112 Wooster Street; 212-334-1144).

ocean botanical
squeeze 'n shave travel razor
Hok2
1 fl oz

For traveling light, don't leave home without Hok2's Squeeze 'n Shave razor. The set comes with three tubes of gel and three Gillette Trac II razors; it's $15 at Flight 001.

CITY BEST BETS

City Cum Laude

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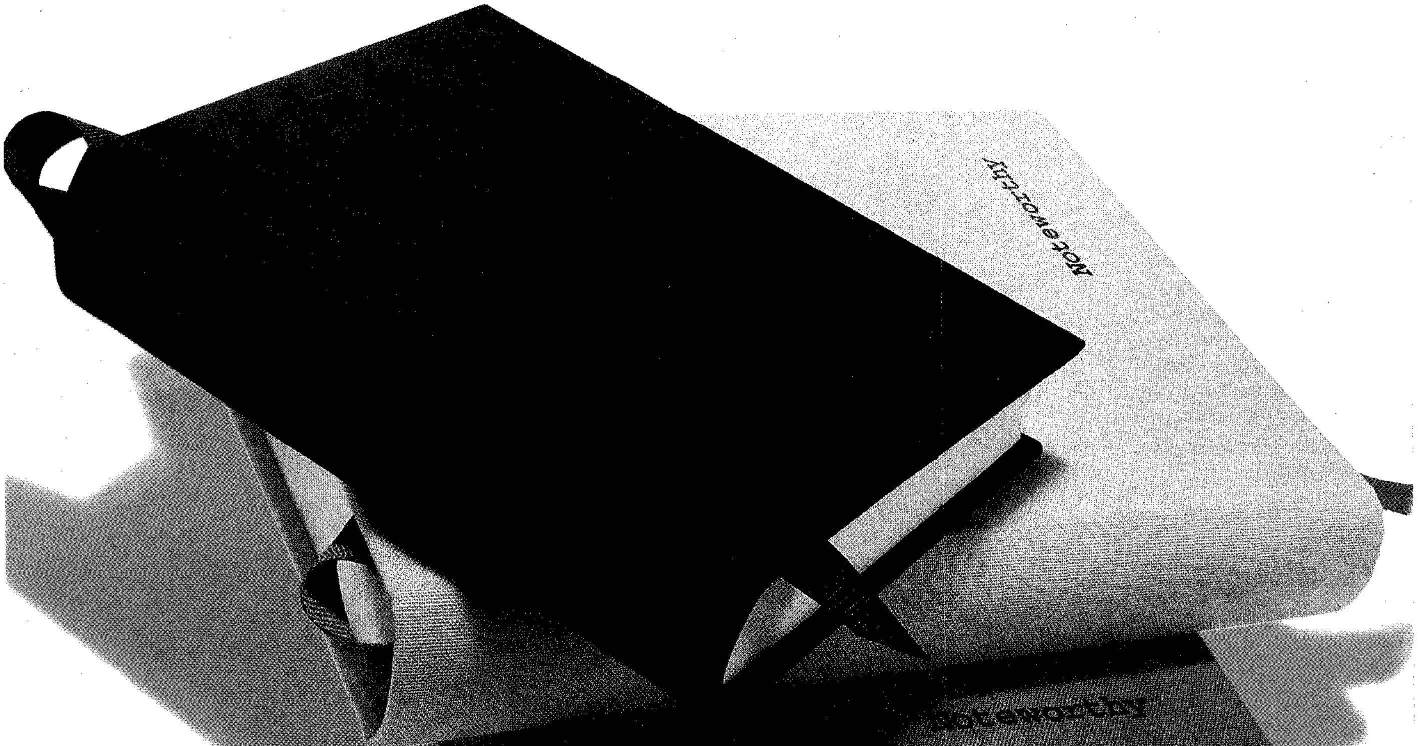
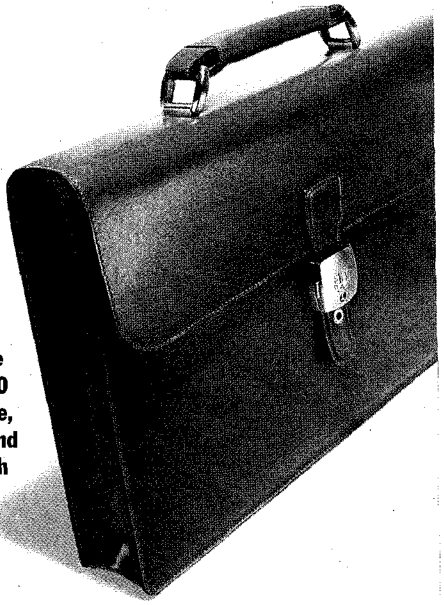


Jot down ideas and keep track of significant numbers, things, people, and places in cotton-canvas-covered Noteworthy Journals; they're $35 at J.Crew (all locations).

Barely there yet still eye-catching, this lacquered-steel chair from France is kid-size; it's $49 at the Terence Conran Shop (407 East 59th Street; 212-755-9079).



A snappy English-cowhide document case is sure to lighten up even the most onerous work load; it's $1,030 at Alfred Dunhill (450 Park Avenue, at 57th Street, 212-753-9292; and 846 Madison Avenue, near 69th Street, 212-879-8711).

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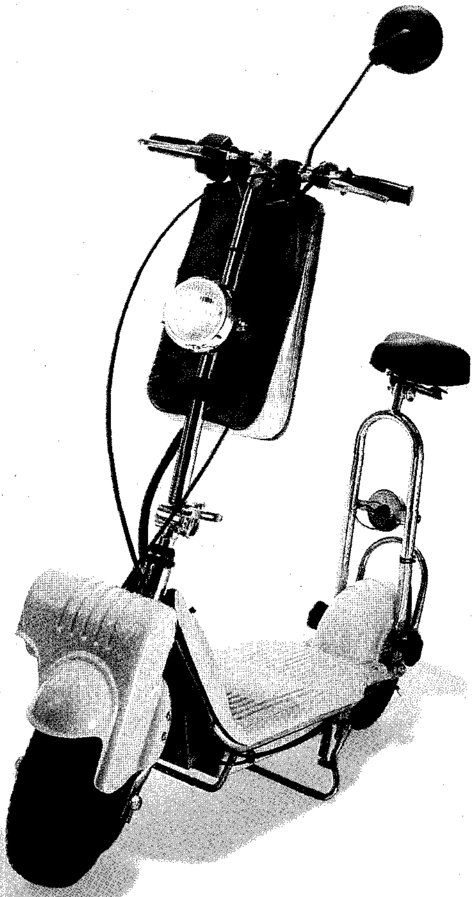
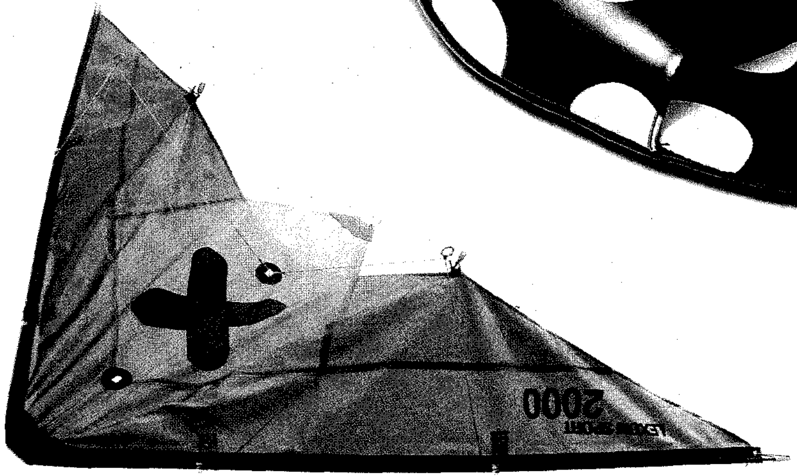
CITY BEST BETS

The pack rat's fave shoe store has come up with street-chic dotty mules of polished calf; they're $140 at Via Spiga (765 Madison Avenue, near 65th Street, 212-988-4877; and 390 West Broadway, 212-431-7007).



The latest crop of scooters, the Troter, comes from France; it's electrically powered, folds for storage, and though its maximum speed is only 14 miles per hour, for our traffic-clogged city streets that ought to be fast enough. It's $1,695 at Peter Elliot (1070 Madison Avenue, near 81st Street; 212-570-2300).



Marc Berthier's aerodynamic nylon-and-plastic Sport Kite can soar to new heights; it's $55 at Mxyplyzyk (125 Greenwich Avenue; 212-989-4300).

Sonia Rykiel's new cotton tote looks so swank, but don't be fooled: It can handle twice what you'll need for a day of sunning in Central Park; it's $415 at Sonia Rykiel (849 Madison Avenue, near 70th Street; 212-396-3060).

LOOK WHO MOVED TO QUEENS

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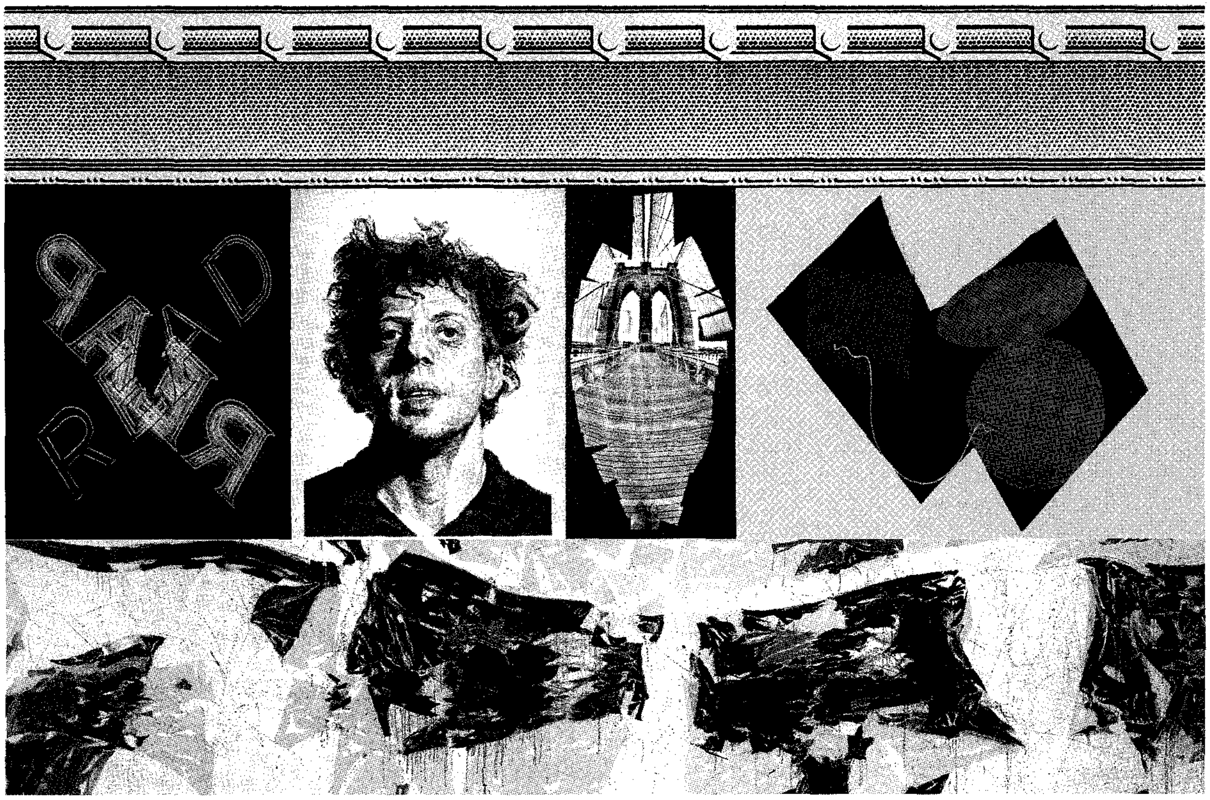
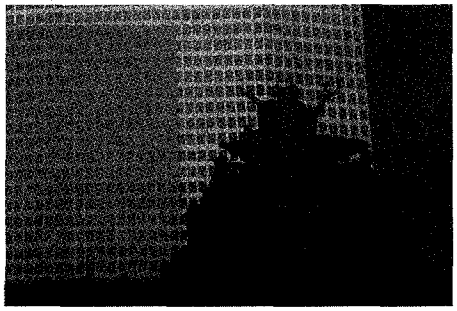
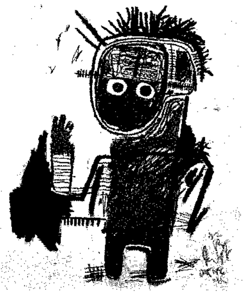


VITO ACCONCI CARL ANDRE JEAN-MICHEL BASQUIAT WILLIAM BAZIOTES BERND & HILLA BECHER JOSEPH BEUYS JAMES BROOKS JOHN BUTTON ALEXANDER CALDER FRANCESCO CLEMENTE CHUCK CLOSE TONY CRAGG GENE DAVIS CARROLL DUNHAM DAN FLAVIN SAM FRANCIS ROBERT GOBER FELIZ GONZALEZ-TORRES PETER HALLEY DAVID HOCKNEY ROBERT INDIANA MARK INNERST ALFRED JENSEN DONALD JUDD JEFF KOONS JOSEPH KOSUTH SHERRIE LEVINE SOL LEWITT ROY LICHTENSTEIN *RICHARD LONG ANTONIO LOPEZ GARCIA BRICE MARDEN AGNES MARTIN JOAN MITCHELL YASUMASA MORIMURA ROBERT MORRIS ELIZABETH MURRAY BRUCE NAUMAN* NAM JUNE PAIK SIGMAR POLKE RICHARD PRINCE TIM ROLLINS & K.O.S. ED RUSCHA ALAN SARET RICHARD SERRA JOEL SHAPIRO CINDY SHERMAN ROBERT SMITHSON PIERRE SOULAGES FRANK STELLA THOMAS STRUTH MARK TANSEY CY TWOMBLY MANOLO VALDES JEFF WALL ANDY WARHOL WILLIAM WEGMAN LAWRENCE WEINER





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SALES & BARGAINS SHYAMA PATEL

Pool Resources

Water, water everywhere: *Swimming and sunning aren't just for summer sharers. Avoid the crowds at our favorite day-rate dunks, where* **R&R meets H_2O.**

It's a hot, muggy Saturday, and everyone's left town. You could curl up with your air conditioner and think of bad things that happen to people who spend weekends at the beach—or indulge in some sun and cool water yourself. The following pools (all with sundecks) will welcome guests for only $10 to $20 for a day. Just bring sunblock, a suit, and a lock for your locker.

Asphalt Green Aqua Center has a 50-meter Olympic-size pool—a glass-enclosed swimmer's dream. When you tire of laps, check out classes or the juice bar. A rooftop sun terrace overlooks the river—how's that for a view? $15 for adults, $10 for seniors, $7 for kids under 17. Closed on weekdays between 3 and 8. *1750 York Ave., at 91st St. (212-369-8890).*

Waterside Swim & Health Club, a country-clubby, kid-friendly place, has a thirteen-yard lap pool, saunas, and a weight room. Snacks for the sundeck can be bought at a restaurant in the building. Bring your own towel. It's usually $15 for adults, $8 for kids 6 to 15, no charge for kids under 6 (one visit per person—after that, you have to join)—but bring this page, and they'll let you in once for free. *35 Waterside Plaza, FDR Drive near 25th St. (212-340-4225).*

Carnegie Park has a cute, quiet fifteen-yard pool, huge windows, and a glorious sundeck and lawn. They don't sell food or drinks, but it's a top place to relax and take in some rays (and a post-sun sauna or steam in the particularly swank locker room). Members only, but bring in this page over the summer and you can try it once for $12, $6 for kids under 15. *200 E. 94th St. (212-423-0300).*

Manhattan Plaza's bustling 25-yard pool (pictured, above) also has a retractable roof; on sunny days, it goes alfresco. Hot tubs, steam rooms, saunas, a poolside shower, and a sundeck with café service make for a fab spa day. Members only in the summer ($375 for three months); bring this page to try it once for $15. *482 W. 43rd St. (212-563-7001).*

Sheraton Manhattan Hotel's twenty-yard glass-enclosed pool and sundeck area are nothing fancy, but you can't beat the location for a lunch-hour dip, tan session, workout, and sauna. Surrounding skyscrapers limit sunlight except at midday. $20 for adults, $10 for kids under 18. *790 Seventh Ave., near 52nd St. (212-621-8591).*

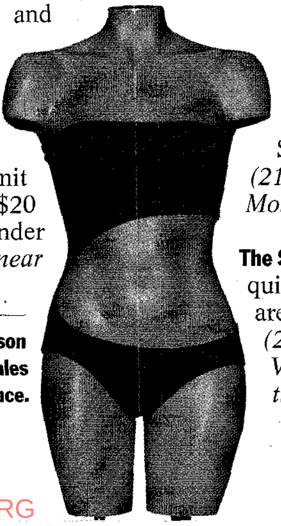
DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Picks of the Week

Scoop has loads and loads of Chaiken, Tocca, Katayone Adeli, and more at 40 to 70 percent off, from $14 for tees to $249 for python pants. *532 Broadway, near Spring St. (212-925-2886); A.E., M.C., V.; Mon.–Sun. 9–8; 6/19–6/25.*

Princess Foufou's hats and bags (sold at Barneys) are 50 to 70 percent off: Straw hats are $30, striped beach bags are $40. *141 W. 28th St., suite 1002 (212-239-7862); cash only; Tues.–Wed. 11–7; 6/27–6/28.*

Amy Chan's sale means 50 to 75 percent off her funky handbags and jewelry. Prices are $10–$200. *247 Mulberry St. (212-966-3417); A.E., M.C., V.; Tues.–Sat. noon–7, Sun. till 5; 6/20–6/25.*



Norma Kamali's taking 50 to 75 percent off swimsuits (pictured, left), $33–$133 per piece, and jersey separates, $49–$343. *11 W. 56th St. (212-957-9797); A.E., M.C., V.; Mon.–Fri. 10–6; 6/26–6/30.*

The Stork Club offers up to half off quirky, cute kids' clothes. Prices are $10–$100. *142 Sullivan St. (212-505-1927); A.E., M.C., V.; Mon.–Sat. noon–7, Sun. till 6; 7/1–7/31.*

Photographs: top, Kenneth Chen; bottom, courtesy of Norma Kamali

Denise Williamson Showroom's trendy spring duds from Miguelina, Fake London, United Bamboo, and others are 60 percent off, from $30–$100. Sizes 4–8. *115 Mercer St., second floor (212-226-5507); cash only; Wed.–Fri. 10–7; 6/21–6/23.*

Malia Mills's ultrastylish swimsuits and sarongs are more than half off, from $20–$50 per piece. *150 W. 28th St., suite 1003 (212-645-5222); A.E., M.C., V.; Wed.–Fri. 10–7; 6/28–6/30.*

Escada is taking about 70 percent off swank summer dresses, knits, and suits, from $30–$700. Sizes 4–14. *Parsons School of Design, 560 Seventh Ave., at 40th St., second floor; A.E., M.C., V.; Sun. 1–5:30, Mon.–Wed. 9–6; 6/25–6/28.*

Tiecrafters takes 20 percent off neckwear cleaning ($5.20 a tie, $12.80 a scarf) and alterations ($8.50 a tie). Minimum of four. *252 W. 29th St. (212-629-5800); checks; Mon.–Fri. 8:30–5; 6/19–6/30.*

Ermenegildo Zegna menswear is more than half off: Suits are $700–$1200, shirts are from $69. *24 W. 40th St., first floor (212-278-0121); A.E., M.C., V.; Tues.–Fri. 10:30–7:30, Sat. 10–4; 6/20–6/24.*

Diane von Furstenberg's splashy spring dresses (pictured, below), knits, and shoes are half price—$25–$90. *389 W. 12th St. (212-741-6607); A.E., M.C., V.; Tues.–Wed. 8:30–6; 6/27–6/28.*

Anthropologie's leftover spring clothes are up to half off, $20–$50. Sale home stuff is $7–$25. *85 Fifth Ave., at 16th St. (212-627-5885); 375 West Broadway (212-343-7070); A.E., M.C., V.; Mon.–Sat. 10–8, Sun. 11–6; 6/19–7/2.* ▬

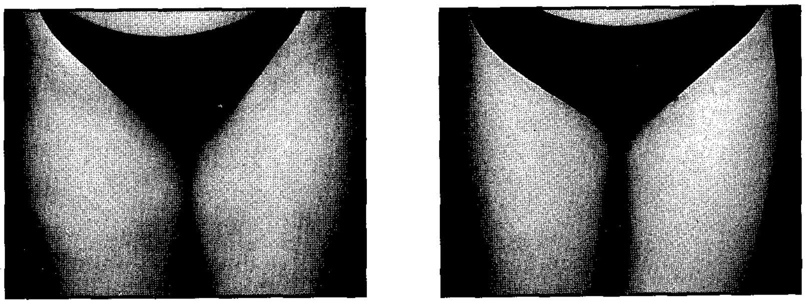
ALWAYS A DEAL

Green Market

LOOKING FOR A LITTLE PERSONAL growth? **The Horticultural Society** is putting all extra plants "up for adoption" for $2 each. Offerings change but have included tiny rose trees, topiaries, and succulents. If you're moving, bring small green friends here—they're sure to find good homes. *128 W. 58th St. (212-757-0915); A.E., M.C., V., checks; Mondays and Fridays noon–2.*

Photograph by Gerardo Somoza.

Now You See It...Now You Don't!



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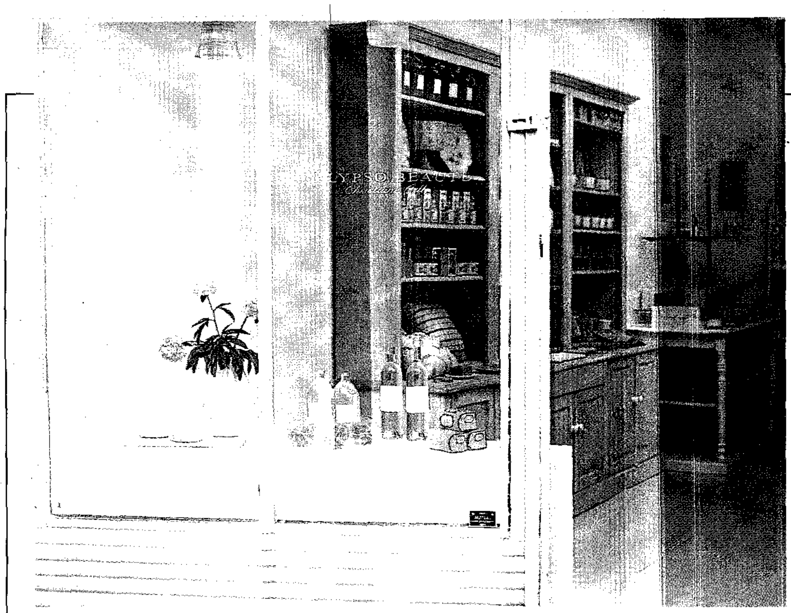
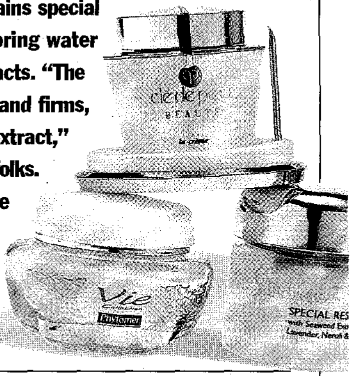
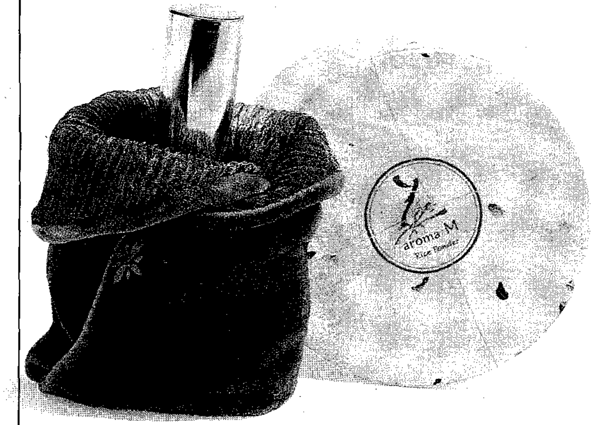


Island Outpost

For the past few years, Calypso, the NoLIta-based clothing store, has provided New Yorkers who couldn't get to St. Barth with diaphanous sarongs and brightly colored string bikinis. Now its just-opened beauty emporium is offering up a range of lotions and scents to give even the most concrete-bound Manhattanite a sun-drenched feeling. In addition to Calypso St. Barth signature lotions and fragrances, Calypso Beauté sells bath products usually found in the Caribbean or the Mediterranean, such as Côté Bastide's fig shower gel and The Cross's precious rose-petal-shaped soaps. One whiff of the Tainos body oil from St. Barth will take you to the islands faster than holding a shell to your ear. (252 Mott Street; 212-625-0658.)

The Price of Beauty **The only thing that seems to be escalating in cost more quickly than Manhattan apartments is facial cream. Once upon a time, $50 for a jar of a special moisturizing concoction was considered a splurge. But the latest luxury products give the famously dear Crème de la Mer ($85 for one ounce) a run for its money. Susan Ciminelli's Special Reserve Cream is $150 for two ounces, 1.7 ounces of Phytomer's Vie goes for $285, and one precious ounce of Clé de Peau's La Crème is $450. "The essential oils which hydrate and invigorate are very expensive," explains a Susan Ciminelli rep. Vie took ten years of research to develop, and it contains special French marine-spring water and seaweed extracts. "The seaweed soothes and firms, but it's costly to extract," say the Phytomer folks. Still balking at the price? Think of it this way: It's less expensive than a face-lift.**



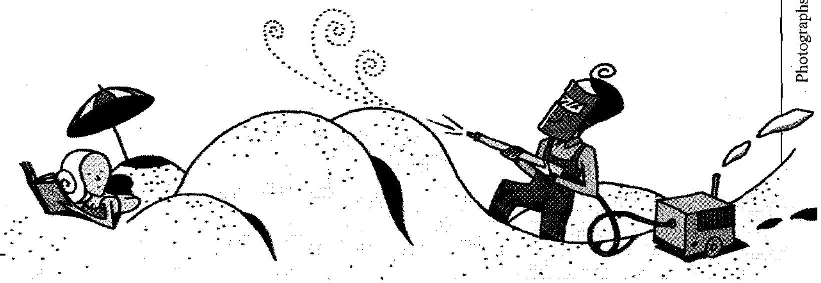


Japan Society **A slew of accomplished females—including Robin Wright Penn and Parker Posey—have become devotees of a new fragrance line called Geisha. The perfume ($75, at Bergdorf Goodman), made from exotic combinations of flowers, herbs, teas, woods, and essential oils, comes wrapped in hand-dyed rice paper, and an accompanying white-rice powder ($60) is packed with a girlish marabou puff. Our recommendation: Dab some on and head to boxing class.**

BY BETH LANDMAN KEIL

Bottoms Up Having skin as smooth as a baby's rear—*on your rear*—is an elusive goal for those of us who spend the days glued to our desk chairs. So the Bliss Spa—where microdermabrasion treatments are more commonly used to smooth the skin of clients' faces—has introduced High Thighs ($225, offered at both Bliss Spa locations; 212-219-8970). The skin from mid-cheek to the tops of the knees is pelted with tiny aluminum crystals and sucked up with a pencil-eraser-size vacuum. And while the feeling is similar to being scraped by a nail file, the aftermath is wonderful. The technician follows up with a kneading massage with pine-scented oil, and a parafango "depuffing" wrap. Your butt may be bikini-ready, but can they find a cure for sand in the suit?

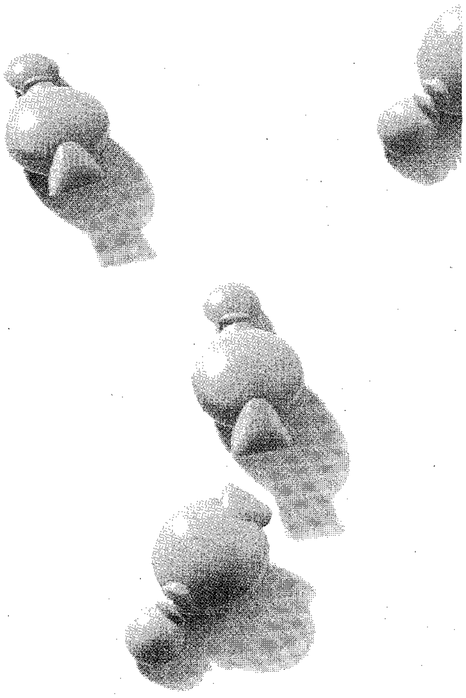
KRISTINA RICHARDS



Photographs: clockwise from top, Carina Salvi; Dasha Wright Ewing (2).

I want my foundation to go where a normal foundation can't. In my pocket.

>> ISABELLA ROSSELLINI



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MOVIES PETER RAINER

Black and Blue

Samuel L. Jackson's new but unimproved Shaft is all hell-bent vigilante and no chill time; 'Jesus' Son' has the lively raffishness of early Gus Van Sant.

Big gun, no moll: Jackson, in the title role, with Toni Collette, in John Singleton's remake of *Shaft*.

SAMUEL L. JACKSON WALKS MANFULLY THROUGH much of the new **Shaft** in the latest NYPD-issue Armani. He's a clotheshorse cop who appreciates a sense of style in the criminals he collars, but who could possibly match up to him? You get the distinct feeling that John Shaft is outraged more by the dress-down couture of his crooks than by their crimes. The first *Shaft,* starring Richard Roundtree and directed by Gordon Parks, was slapdash except for the sleekness Roundtree brought to it; the film was set up as a black private-eye thriller, but its real subject was stylishness as a form of militancy, and that was a pretty good and sustaining racial joke at the time. It still is. The so-called blaxploitation-movie cycle of the seventies turned the race-baiting tactics of white Hollywood inside out. Whites were demonized and marginalized in ways that blacks so often had been in the movies, but in the end the new approach wasn't any more appetizing than the old approach, except perhaps as payback experienced by black and bleeding-heart white audiences.

The current *Shaft,* directed by John Singleton and co-written by Singleton, Richard Price, and Shane Salerno, preserves the race-baiting essence of the genre, but it's cannier about it; the film's chief villain, played by *American Psycho*'s Christian Bale in what amounts to an encore performance, is a spoiled rich scion who might look best modeling an Armani Klan hood. Shaft's righteous fury in nabbing this guy is given *Dirty Harry* overtones: The corrupt justice system protects these moneyed scorpions, so Shaft's only recourse is to toss his badge and go vigilante. At one point he says he's "too black for the uniform and too blue for the brothers," and it's a good line except that it remains just a line—the dilemma is never dramatized in the movie. Despite a tossed-off comment about Mayor Giuliani, there's no real reference to New York's racial police politics either. In other words, the new *Shaft* is just as much a fantasyland as the old *Shaft.* The big difference is that now Shaft is so burned-up about everything, he doesn't have time to be a sex machine. Under the circumstances, the revived Isaac Hayes theme song seems more like a taunt than a tribute.

Jesus' Son, BASED ON THE EPISODIC 1992 Denis Johnson book, is set in the seventies, and it looks as if it was made in the seventies, too. It has the scruffiness and saintly hippie aura that one associates with films from that era; Jack Nicholson might once have found himself well cast in it. Billy Crudup, who has something of the young Nicholson's arrant verve and hyperbright eyes, plays a doper who goes by the nickname Fuckhead, or FH for short. Moving back and forth in time, the film follows FH from Iowa to Chicago to Phoenix, and his odyssey, from the pits of junkiedom to redemption, is, of course, intended symbolically. It's a stoner's Stations of the Cross.

FH attaches to himself a host of depraved malcontents: a man (Denis Leary) who destroys his own house in order to sell its scrap iron to pay for a few drinks; a zonked hospital orderly (Jack Black, from *High Fidelity*) who casually pulls a knife from the eye socket of a patient whose wife brutally attacked him; a sanatorium denizen (Dennis Hopper) whose mate has left tattoolike bullet-hole entry and exit marks on his face; a recovering alcoholic (Holly Hunter) whose men have all come to bizarre bad ends; a junkie waif (Samantha Morton) who shoots up in her run-down motel room while watching cartoons. FH presses on while everybody around him OD's or skids into oblivion. He seems blessed, and yet the blessing itself is a joke: Why is *this* smiley goofball spared? He's living proof of God's wit.

Alison Maclean, who directed, has a nice feeling for the poetics of disarray and a generous, intuitive way with actors. Parts of this film play like good, early Gus Van Sant, particularly *Drugstore Cowboy,* which also had a screwy blastedness. As the junkie Michelle, Samantha Morton still has the fragile intensity

(continued on page 130)

Photograph by Eli Reed.

Merci

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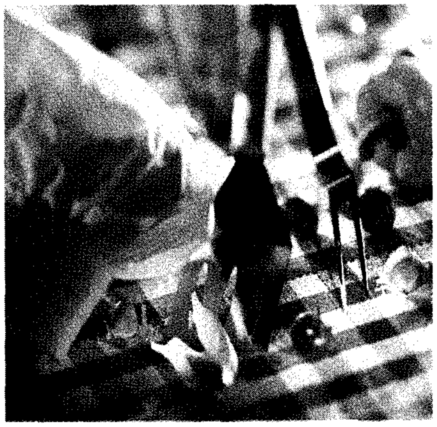

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- Alain Sailhac
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- Guy Savoy
  - *Restaurant Guy Savoy*, Paris
  - Philippe Chapon – Pastry Chef
- Jimmy Schmidt
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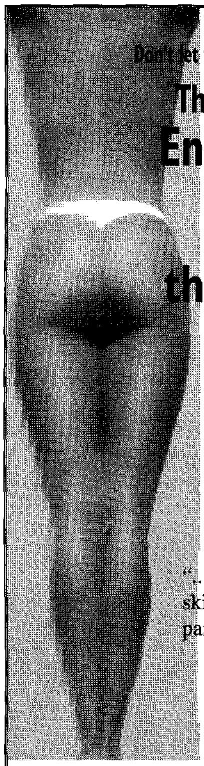

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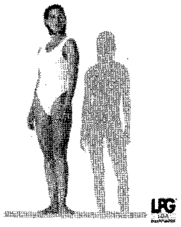

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Rainer *continued from page 128*

she demonstrated in *Sweet and Lowdown* and *Dreaming of Joseph Lees*, but added to it is an urchin's spunk and a frighteningly sensual pathos; this snaggletoothed doper always seems to be very close to us and yet far away. Billy Crudup lifts the film out of the flossy oh-wow-ness that it otherwise often sinks into. The great thing about FH is that though he's a woozy drifter, his eyes, his face are always shockingly alive. Crudup has a great physicality, and he gives FH's gangliness a loose-limbed lyricism.

Jesus' Son is pretty frazzled stuff whenever Crudup and Morton aren't around. Not all of that seventies scruffiness was such a good thing, even in the seventies; and I can't say that I'm terribly nostalgic for something I wasn't all that crazy about to begin with. What's missing from this new film is the perspective that might make it function as more than an artful memory jog. *Jesus' Son* is like something that came out of a time capsule, and it's a bit soon to be excavating, and celebrating, the artifacts of that era.

CURRENTLY IN THE WORLD OF ANIMATION there is a great war going on for the hearts and minds of young-adult audiences. Disney's domination was always kid-centric. Once the kids move into teenhood, the rules change, and animation, for them, is no longer considered cool. **Titan A.E.** (*Titan* is a spaceship; *A.E.* stands for "After Earth") is the latest attempt by non-Disney, or former Disney, upstarts to go toe-to-toe with the Mouse and market their own cheese. Animators Don Bluth and Gary Goldman, whose biggest previous success was *The Secret of NIMH*, are among the most adept of the anti-Disneyites, and *Titan A.E.* has a couple of sequences of surpassing beauty that rival the best work of Japanese *anime*. The storyline is a *Star Wars* mélange, and the 2-D human characters seem stick-figure-ish next to the expressive 3-D backgrounds. But the sci-fi elements, complete with the young hero Cale (voiced by Matt Damon) leading the charge of dispossessed Earthlings against the dreaded Drej monsters who destroyed their planet, are at least an attempt to bring teens into the fold. Once there, they may get their eyes widened by such scenes as the ones in which Cale and his cronies are whooshed through a forest of explosive hydrogen trees (they look like membranous cups of crimson) or locked inside a nebula of ice rings. The film's industrial-design décor and lighting, along with the heavy-metal soundtrack, are a jarring, and welcome, change from the soupiness of most American animated features, Disney or otherwise. ▬

Peter Rainer's reviews are available at **newyorkmag.com**.

Hamptons Guide

photo: Kenneth Chen

2000

It's high time we stopped measuring the Hamptons against other legendary summer resorts. An American Riviera? San Remo East? Let the summer of 2000, already in full bloom in the land of long beaches and high hedges, be remembered as the year the Hamptons looked up to no other.

It starts with style. From the stately shingled houses of Remsenburg to the salty docks of Montauk 50 miles to the east, Hamptons style is more than ever in evidence this season. Sidewalk cafes and cabaret nights, sandy picnics and bucolic drives, smart shops and groaning produce stands, polo Saturdays and wee-hour dance clubs—it's a resort for every taste and whim.

If your summer isn't booked, it's still possible to find August space in the Hamptons. "There are always cancellations," says a busy (is there any other kind?) realtor in East Hampton, "and then there are the owners who suddenly decide to go to Europe in August, and put their places up at the last minute."

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creative services director
christy casamassima editor
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Hamptons Highlights

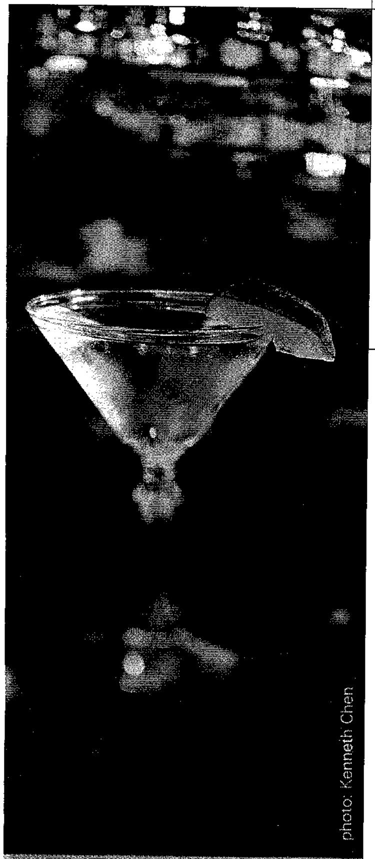
photo: Kenneth Chen

Finding something to do, somewhere to go is never the issue in the Hamptons, day or night. The only conflict is in narrowing your choices.

You want cabaret? Then head for Westhampton Beach, which locals see as the Close Hampton, just 90 minutes from Manhattan when the traffic gods are smiling. Those Cafe Carlyle fixtures, Bobby Short and Barbara Cook, are each booked for a Saturday night at the Westhampton Beach Performing Arts Center, a splendidly restored 1932 movie house that will also stage film series, jazz and comedy acts, Irish dance and special Theater Thursdays for families. There is nightly theater in strolling up Main Street, with its novel shops and noshing stations. It's a happy human swirl—from kids to kibitzers.

> "From the stately shingled houses of Remsenburg to the salty docks of Montauk 50 miles to the east, Hamptons style is more than ever in evidence this season."

East beyond gentle Quogue, Southampton still grows the tallest hedges and most stately cedar-shake mansions—but look again: there's a hip and happening side to the noble old town. Indeed there are afternoons when the bustle and jive on Main Street and Jobs Lane will take you by surprise. So duck into the Parrish Art Museum, beckoning like some stylish cloister. Stroll the sculpture garden, with its facing rows of Caesar busts. But know too that art means buzz at the Parrish: a blockbuster show on the poet and art critic Frank O'Hara and his East End milieu (through July 30) and a tented party on August 26 with Eddie Palmieri and his Afro-Caribbean Salsa Orchestra.

Bridgehampton, a cool way station between the heftier Hamptons, has lately added a half dozen cafes and restaurants. Polo is a Saturday afternoon fixture on the rolling green acres of the Bridgehampton Polo Club, north of the Highway. The season runs from mid-July to late August, drawing a mix of families, couples and polo savants. Make a picnic or tailgate party of it.

East Hampton folk were sorry to see Billy Joel, a year-rounder and longtime supporter of the baymen, sell his Further Lane manse and move up-island. Jerry Seinfeld bought Joel's digs—not that there was ever a lack of funny faces or show people in the area. Chevy Chase sightings are an everyday occurrence. "And Rosie Perez and Marisa Tomei are always floating around," says a longtime East Hamptonite. Alec Baldwin and Kim Basinger, Meg Ryan and Dennis Quaid live hereabouts, and so do Steven Spielberg, Lauren Bacall, Adolph Green, Betty Comden, Anne Jackson, Calvin Klein, among others.

At Guild Hall, East Hampton's cultural and social center, there's something shaking almost every day and night: cabaret performances by Michael Feinstein and Betty Buckley, Off Broadway readings, and two smashing art events, one on American Impressionism (through July 30), the other highlighting the painterly procedures of Willem de Kooning. Besides, Main Street is an exhibition every summer night. Chic shops and boutiques, cafes and a pair of ice cream parlors stay open far into the night as late diners and patrons of the new five-plex cinema surge up and down the avenue, owing nothing to the promenading patrons of San Remo or Cannes.

Sag Harbor, historic haven for whalers and writers, far removed from the Atlantic beaches, is the place to prowl on cloudy days or starlit

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nights. Main Street marches down to Long Wharf, past rows of jumbled wooden buildings. A new complex on Washington Street has opened, with shops and a gallery, and on Long Wharf, the estimable Bay Street Theater stages productions throughout the summer. Sunday mornings, the creative types (pianist Judy Carmichael among them) play softball in Mashashimuet Park, warming up for the August writers-artists clash in East Hampton.

Just beyond East Hampton, Amagansett has a muted, sandy cachet. Its empty, dune-backed beaches are among the most pristine in the Hamptons, and across the highway on the bay side, you'll find ideal windsurfing conditions at Napeague. After that, it's the moors and and ranchland and untracked beaches of Montauk. Down at the docks at Montauk, you can belly up to weathered fish factories and watch the day's catch unloaded, or sit down to a seafood meal at a laid back wharfside restaurant. Charter boats take groups out on whale-watching excursions off Montauk Point. Or hire a fishing boat.

Meanwhile, the North Fork beckons quietly with its blend of farmlands and vineyards, uncluttered beaches and fishing villages. Route 25 knots the picturesque towns of Jamesport, Mattituck, Peconic, Southold and Greenport, making for a fruitful drive. Roadside stands are piled with tomatoes, sweet corn and strawberries, eggplant, radishes and squash. Green "Wine Trail" signs lead to a dozen North Fork wineries which provide tours, tastings, and sales. Merlots, Chardonnays, Rieslings, even the bubbly flourish here. Bring a picnic, buy a bottle or two, and spread it all out on the winery's patio, deck, or arbor. Then sit back and enjoy the scenery.

At Greenport, catch the ferry to Shelter Island. It's a five-minute crossing but eons removed from the busier Hamptons outposts: shady winding roads, farm stands with honor-system payment, hidden beaches and coves, and some of the smoothest cycling and roller-blading in the East End. Shelter Island is just more proof that when it comes to summer escapes, the Hamptons have no peer.

WATER, WATER...

Every cuisine and nosh known to man can be found in the Hamptons, but no matter what the venue or occasion, **S. Pellegrino Sparking Natural Mineral Water®** is a key accompaniment to the dining experience. Something about the familiar green bottle with the red-starred blue label speaks of good food, warm sophisticated company, the right surroundings, and tradition.

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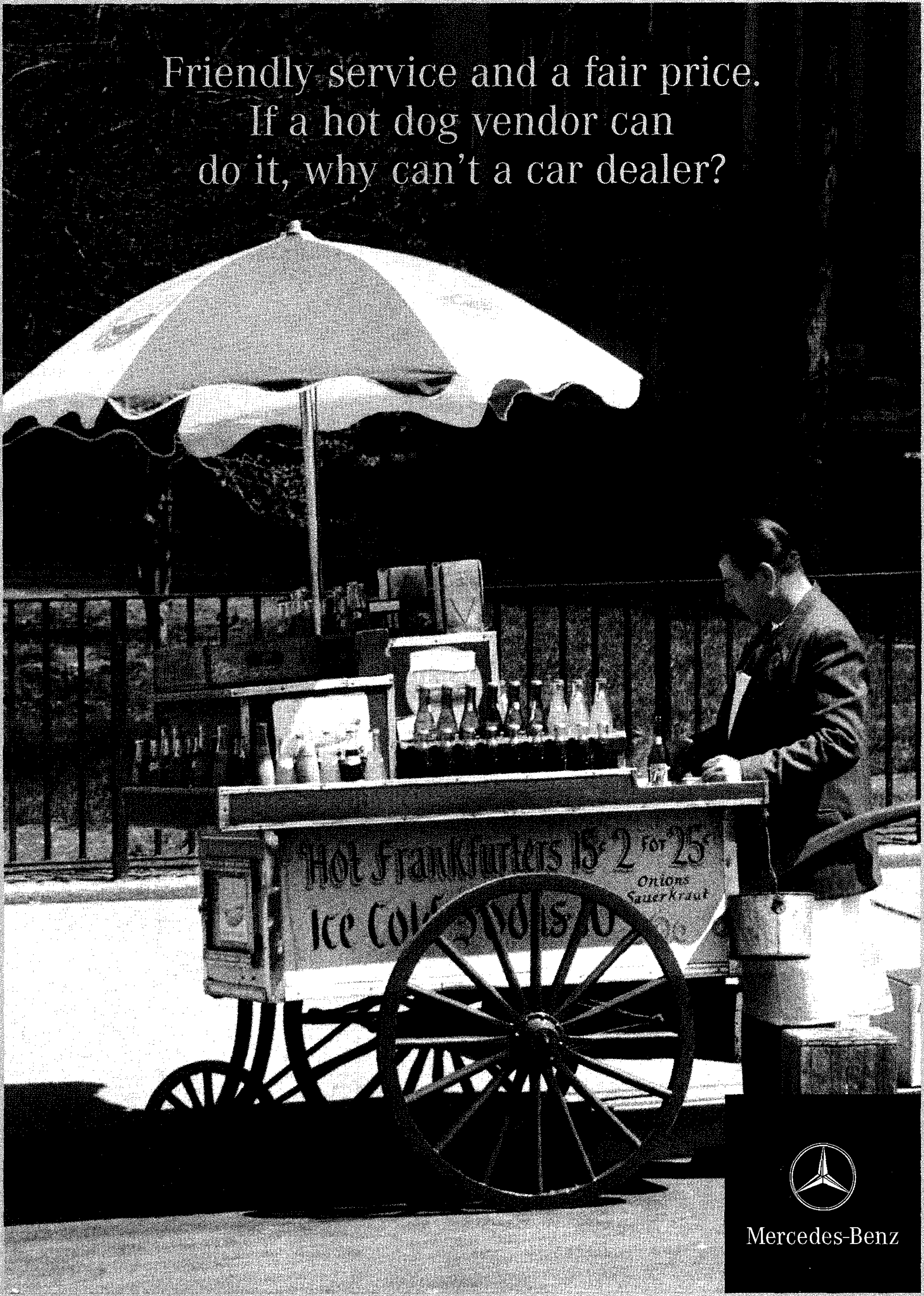
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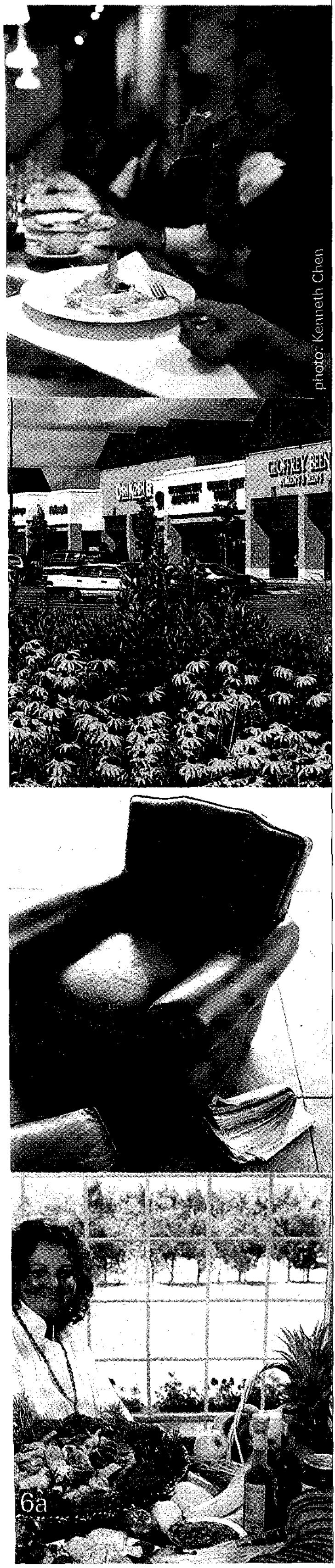

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S. Pellegrino adds to festivity and food, it also provides natural minerals. What's more, it contains no calories or sugar.

S. Pellegrino begins life as a still water: the bubbles you taste are from a natural carbonation in the bottling process. Travelers can visit the classic spa that rose around the ancient springs, complete with massive marbled, frescoed drinking hall and splendid Art Nouveau casino. But if you can't make the trip, let this gentle Italian bubbly complete the picture at mealtime in the Hamptons.

THE SHOPPING HABIT

On a rainy day or any day, shopping is an old and honorable Hamptons tradition. At **Tanger Outlet Center** in Riverhead, it's hard to beat the quality and choices. Spread neatly across 75 acres at Exit 73 on the Long Island Expressway, this flagship Tanger (one of 30 outlets nationwide) features 170 shops selling famous brand names in women's, men's, and family fashions, kitchen and home furnishings.

> "When it's not beach weather, what's the best way to spend a day in the Hamptons? Shop the outlets and premier retail stores, explore health food and farmer's markets, dine alfresco, or hit the museums."

The Tanger Trolley will scoot you around the premises, which is also near Long Island's largest water park, Splish Splash, and a neat new aquarium, Atlantis. Shopping hours are favorable to famously busy and diverted Hamptonites—9 a.m. to 9 p.m. Monday through Saturday, 10 a.m. to 7 p.m. on Sunday. Or make the rounds on the drive to or from the Hamptons. Call 631-369-2732; 1-800-4-TANGER,www.tangeroutlet.com.

YOUR HEALTH

At **Mother Nature's Garden** in East Hampton (100 Pantigo Place, 631-329-4745), the largest health food market in the Hamptons, owners Albina Vurro and Ruby Stevens make sure the food isn't just good for you but tasty beyond compare. Besides a full stock of vitamins, herbs, organic groceries, and organic produce, the airy many-windowed market turns out fresh dishes such as lemon chicken, stir-fried veggies, and seafood pesto—all of it organic and prepared with alkaline micro-filtered water.

QUICK FIX

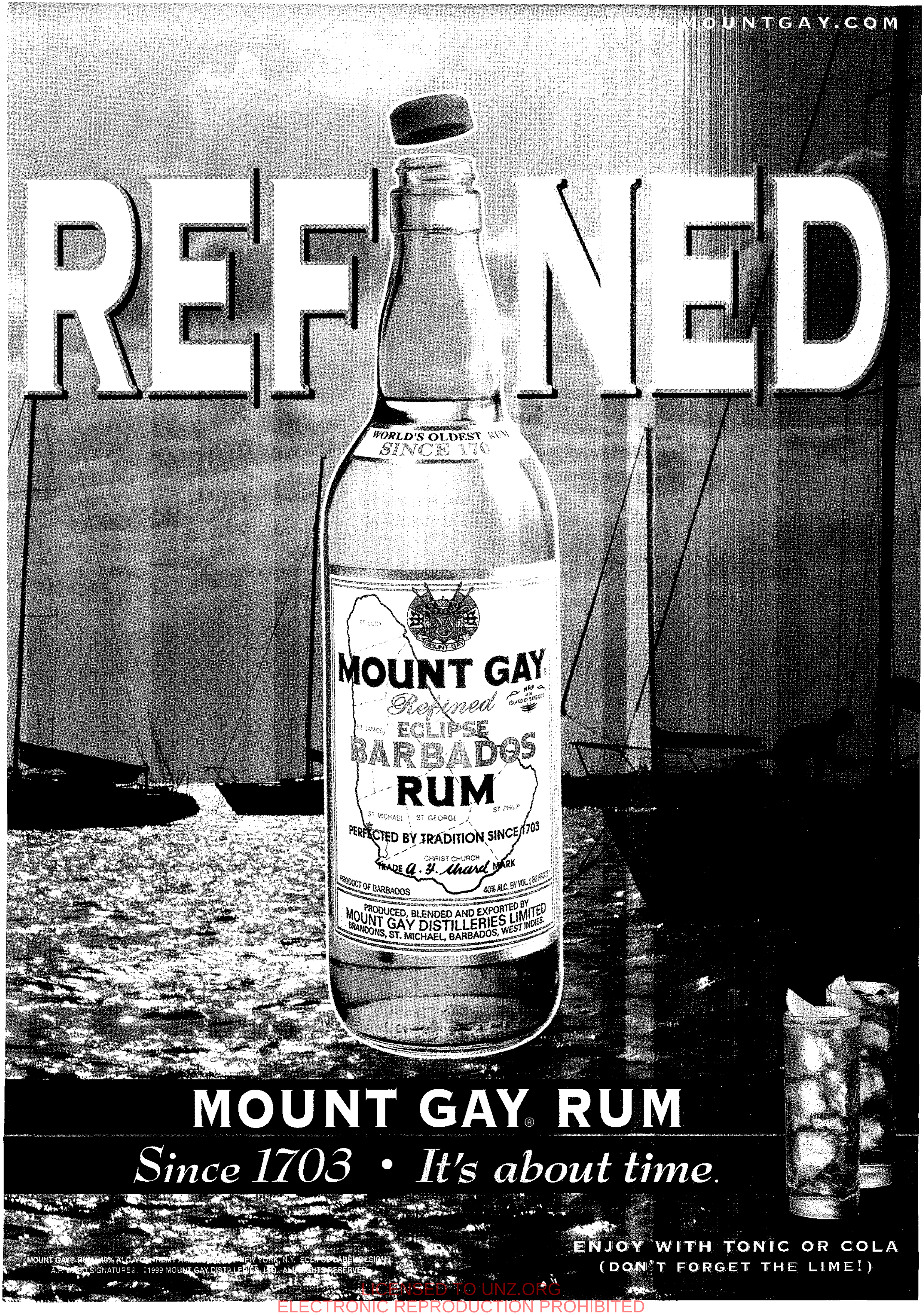
If you're one of many people tempted by laser surgery, the new **Hamptons Laser Vision** in Wainscott (384 Montauk Hwy., 631-537-5505) offers the option of having a procedure done on a Friday or Saturday, so you won't miss work.

Dr. Alexander Ricci, who's also an opthamologist with the New York Eye and Ear Infirmary in Manhattan, uses the latest laser procedure, LASIK, capable of correcting near- and far-sightedness and astigmatism. The operation takes 10 to 30 seconds on each eye; the whole visit lasts 20 minutes. LASIK can be performed either in Wainscott or at the New York Eye and Ear Infirmary. For flexible post-operative visits, there is also a Great Neck, NY location.

THE STUFF OF LEGEND

For just the right look in Hamptons furnishings, you'll find it all at **Portico** in Bridgehampton (Bridgehampton Commons, 631-537-1449).

This cool contemporary company, with four stores in Manhattan, travels the earth to uncover classic products and ideas. There are Italian bed linens and buttery washed silks from China; chairs and sofas covered with suede, leather, velvet, and chenille; ottomans and hassocks that are enduring classics; glass vases, frames, and a complete line of bath/body products.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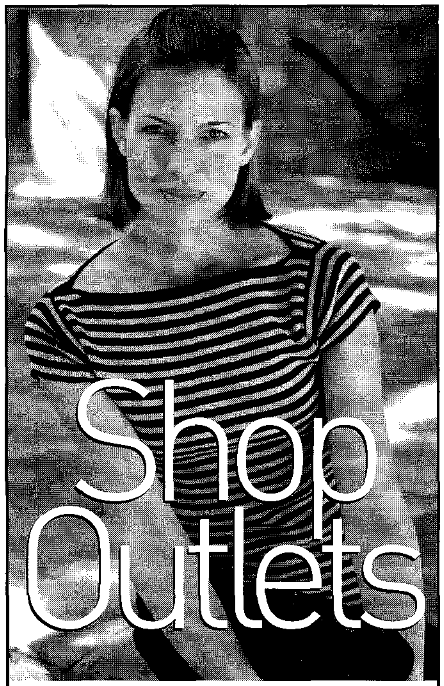

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The colors are sophisticated and rich but nicely neutral, never jarring. "All the essentials for modern living" is the Portico credo. It's a look that's smart and current but not so trendy that it won't work for you.

RUM AT THE TOP

Summer and rum promise to be a happy pair in the Hamptons this season. And whether you're out for a drink or warming up at home for the night ahead, **Mount Gay® Rum** (www.mountgay.com) should figure in your plans.

Produced in Barbados since 1703, Mount Gay has both a currency and history about it you can fairly taste. Born out of the billowing green Bajan cane fields, it's the product of three centuries of pure resources, proud handcrafting and skillful blending. In the final act, Mount Gay is aged and matured in white-oak barrels from Kentucky that are charred slightly to give a distinctive smoky flavor and rich color.

You can choose either the brand's flagship, Mount Gay Eclipse (about $14), or Mount Gay Extra Old Rum, a super-premium rum ($35) produced from select, aged reserves. The latter goes down as smoothly as the setting sun, served either neat or on the rocks in a snifter glass.

For a mixed drink without mixed results, the newest choice is a Mount Gay Eclipse. Take a tall glass, combine one part Mount Gay Eclipse and three parts ginger ale, add a double squeeze of fresh lime and a dash of Angostura bitters, then garnish with a moon of lime and a larger moon of orange. The darkening effect of the bitters and the citrus moons create the effect of an eclipse, and will eclipse your every expectation.

AMERICAN ORIGINAL

With **Hamptons Vodka**™ (1-800-378-6388), it's hard to know whether to drink it or display its tear-shaped bottle on the mantel.

Newly prized by serious vodka sippers from the East End to the West Coast, Hamptons Vodka smirks at convention. Smooth, sweetish, mellow, it's the first premium American vodka made from 100 percent yellow corn. Founder Ronne Bonder, a Hamptons resident and corporate image designer, eschewed a clear-glass bottle, instead seeking the *look of beach glass washed up on* a Hamptons shore. The surface shades from sandy gray at the bottom to ocean-blue to a deep dusky sky-blue at the neck, topped with the red sun.

How smooth is smooth? Devotees say it's a sin to think Bloody Mary. Treat it as a martini vodka, best taken straight up with three olives. Note the total lack of aftertaste. A glow is what you get.

FRIENDLY AND FAB

It's hard to be a friendly neighborhood restaurant and a major magnet for the in-crowd, but **Della Femina** in East Hampton (99. N. Main St., 631-329-6666) is more than that. Its multi-starred kitchen has risen to a lofty level in Hamptons dining.

In the creative hands of chef James Carpenter, who goes to any length to find the rare and exotic ingredient, Della Femina turns out such entrees as Wild Columbia River Sturgeon, Texas antelope and blue fin tuna from Maine, along with classic standbys. Among the regulars you might see are Christie Brinkley, Barbra Streisand, Katie Couric, Martha Stewart, and Alan Alda, as well as the owner himself, Jerry Della Femina.

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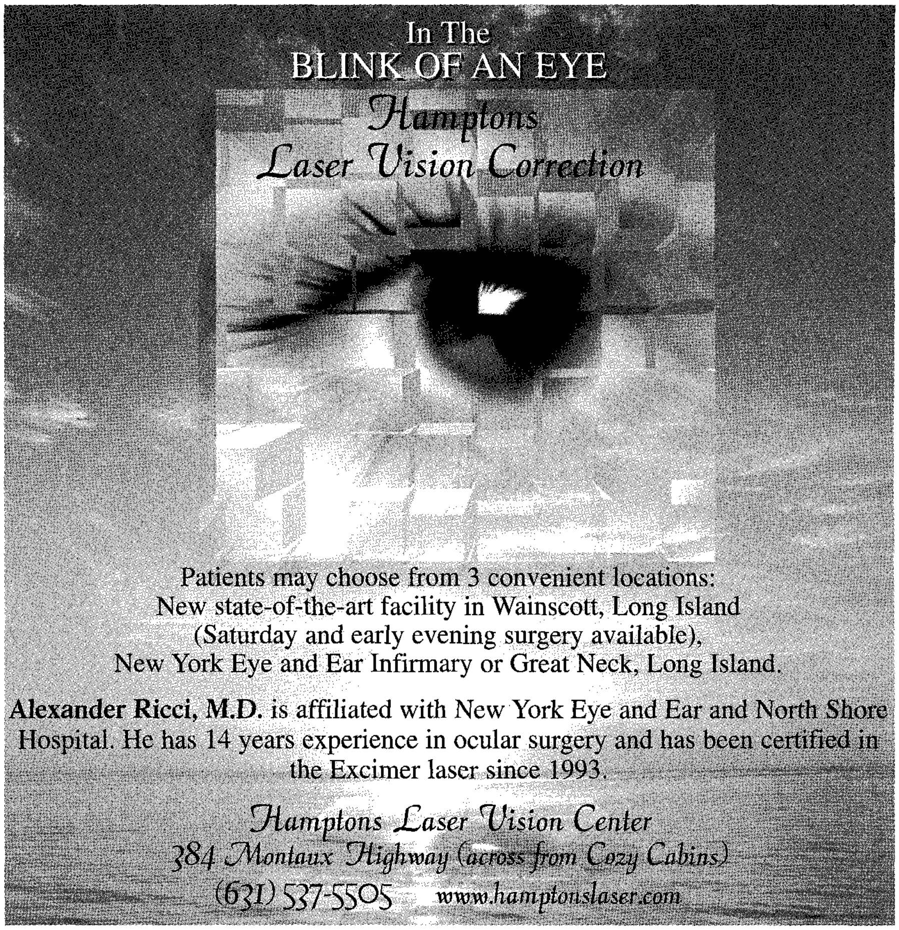

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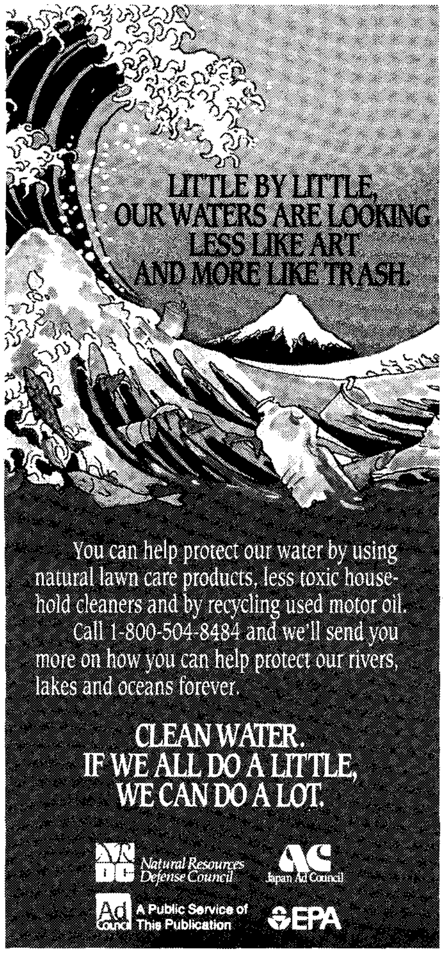

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ROADSTER HEAVEN

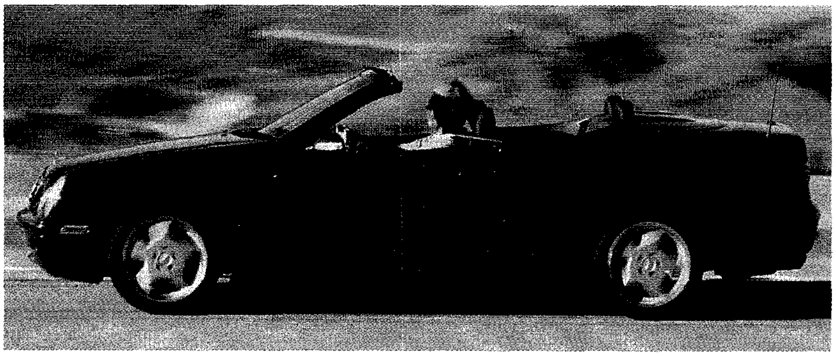
Whether you're tooling through town, pulling up to the beach or racing over back country roads, the Hamptons somehow look better from the seat of a convertible. And the open-top of choice these summer days is the SLK family by **Mercedes-Benz**.

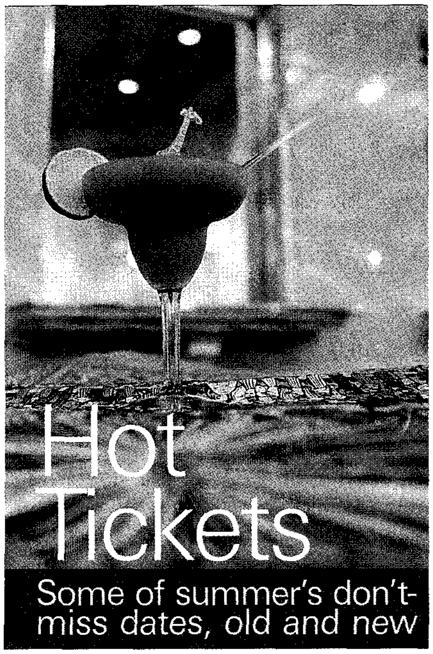
If the highly successful SLK230, the first modern convertible with a fully automatic retractable hardtop, wasn't good news enough for fans of world-class coupe/roadsters when it bowed in 1998, now Mercedes-Benz has brought out the V6-powered SLK320. Along with the V6 performance, the 320 adds refinement and an even higher level of standard equipment to the growing roadster family. As for other sleek highway companions, consider the company's legendary SL series and exciting new open-top CLK430 Cabriolet.

> "Whether you're tooling through town or pulling up to the beach, the Hamptons somehow look better from seat of a convertible."

Among the visual changes in the two-model SLK line are new front and rear aprons, sculpted rocker panels, body-color door handles. The V6-powered SLK320 also gets a new 5-spoke wheel design, power seats, wood interior trim with a combination leather/wood steering wheel, and telescoping steering column.

Inside, the SLK has received a subtle face-lift while retaining its blend of modern design, classic touches and functional luxury. Among the new and revised appointments: more ergonomically designed seats, a new steering wheel, trim with a machined aluminum finish (replacing the carbon fiber of the 230), new shift lever, new overhead console, and a chromed hand-brake button. Even as the new SLK320 checks in with a 215hp V6, the SLK230 has been beefed up for 2001. Its intercooled, supercharged, 2.3-liter DOHC four will deliver more power, up from 185 to 190 hp. Better yet, maximum torque is on tap across a wide plateau from 2,500 to 4,800 rpm, giving the 230 quick off-the-line response coupled with potent midrange punch. And an all-new 6-speed manual transmission makes a debut in both models, giving the SLK the simple driving pleasure of an elemental sports car, in a modern, safe, and rational coupe/roadster. All in all, it provides the best view of the Hamptons.





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Some of summer's don't-miss dates, old and new

photo: Kenneth Chen

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George Plimpton's Fireworks Extravaganza, July 22, Boys and Girls Harbor, East Hampton; moved from Bastille Day. Call 631-324-4433.

Wine Weekend, Aug. 19-20, North Fork. Special events at each winery, including tastings, barbecues, live music. Call 631-369-5887.

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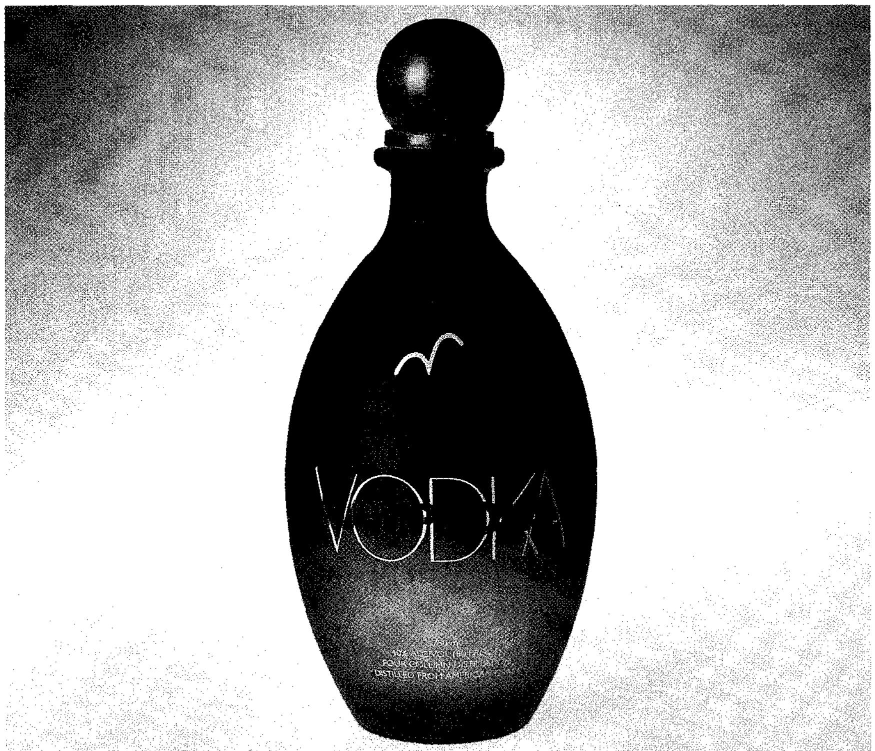
Season Finale Classic Rock & Roll Concert, Sept. 3, Guild Hall, East Hampton. Annual classic rock concert, with Lou Christie and the Shangri-Las. Call 631-324-0806.



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BOOKS **DANIEL MENDELSOHN**

White Wash

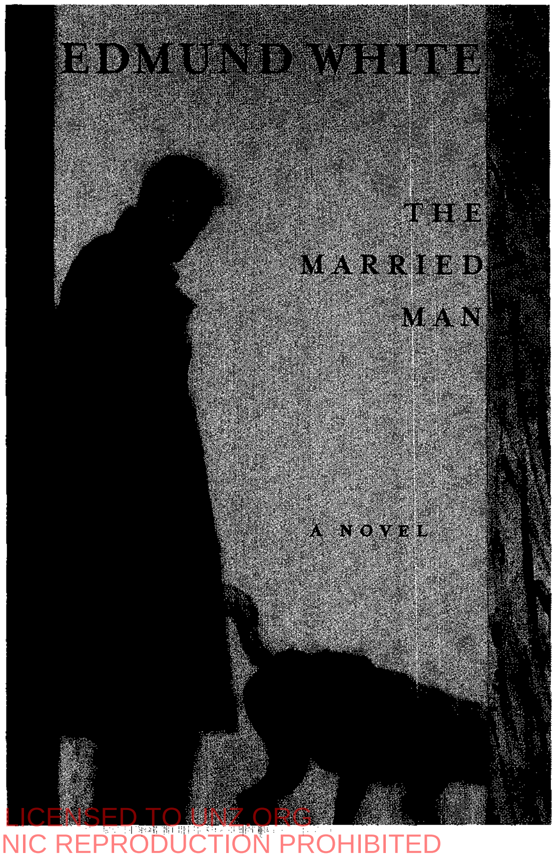
Edmund White's reputation has mushroomed in recent years. But his talent, compared to a younger generation of gay writers, looks like it's shrunk.

The Married Man
BY EDMUND WHITE
Alfred A. Knopf; 336 pages; $25.00
Affinity
BY SARAH WATERS
Riverhead; 352 pages; $24.95
War Boy
BY KIEF HILLSBERY
William Morrow; 352 pages; $24
Bosie: A Biography of Lord Alfred Douglas
BY DOUGLAS MURRAY
Talk Miramax Books; 374 pages; $27.50

WHAT KIND OF CAREER WOULD EDMUND White have had if he'd been straight? It's a question you're bound to ask yourself as you make your way through his new novel, which is yet another reminder that the author's lofty stature ("He's the dean of gay letters," a friend of mine in gay publishing nodded knowingly when I mentioned I was going to be writing about White) has been increasingly untethered to the actual quality of his work since at least the early eighties. That's when White stopped writing small, intense, self-consciously stylish novels like the exotically filigreed *Nocturnes for the King of Naples* or the slyly funny *Forgetting Elena* or his career-making autobiographical coming-out novel, *A Boy's Own Story,* and decided to be—well, the dean of gay letters: the august, definitive, multivolume, semi-autobiographical chronicler of his own Lost Generation, the Anthony Powell—or, as his admirers would have it, the Proust—of leather bars, pectorals, and plague.

Like a lot of gay men of my generation—I'm 40; White's 60—I liked, and was grateful for, White's vivid early books. It was a relief, in 1984 or so, to find on the daring new "Gay Interest" shelves of the college bookstore something other than "classics" of gay fiction like John Rechy's vaguely terrifying hustlers-and-drugs saga *City of Night* or Andrew Holleran's narcissistic-loneliness-as-a-high-art-form novel *Dancer From the Dance.* There was a quality of lightness about the early White that was intensely appealing to people who came of age (and came out) just before AIDS hit—gay men who were young enough to benefit from the struggles of those who'd come before without (we thought) being weighed down by the freight of shame and anxiety that burdened our older gay friends. Especially in *A Boy's Own Story,* White seemed to be the only person writing about . . . *normal* gay stuff: sex and longing and bars, yes, but also rides with your dad in the Chris-Craft and fooling around after lights-out during sleepovers with the neighbor boy. Then came AIDS, which seemed to call for Importance rather than quirkiness and stylishness. So he set off for Paris, where Importance resides, to chronicle his generation and the devastation of AIDS in a series of thinly disguised autobiographical novels that took up where *A Boy's Own Story* left off.

The great irony of White's career is that the vastness of his project has shown up the limits of his gifts. The self-conscious artfulness and Baroque filigree that could glint and sparkle in his early novels becomes, in the big books, an embarrassingly show-offy "grand" manner ("I was reeling in a Breughel peasant dance of signifiers") that barely hides a smallness of spirit. Rather than a wide-angle view of the totality of the gay experience, the real point of these books often seems to be the teensy *roman à clef* revelations about the people the author has known. (Early in his career, the young White was taken up and encouraged by established authors like Susan Sontag and Richard Howard; he repaid the favor by bitchily caricaturing them both in *Caracole.*) I suspect that books like *The Beautiful Room Is Empty* and *The Farewell Symphony* are so popular because the things White puts in them, the minutiae of urban gay life—the easy sex and hard hearts, the swank aspirational gossip, the real or imagined cosmopolitanism, the endless, terrible, ongoing subtraction of human beings from their lives—are like the things in a lot of gay people's lives. His work gives readers a sense of confirmation. There's nothing wrong with that; it's just that there's not a whole lotta writing going on here. White is regularly referred to as "Proustian" ("Nobody since Proust . . ." goes a typical blurb from the London *Times*); but as his aw-



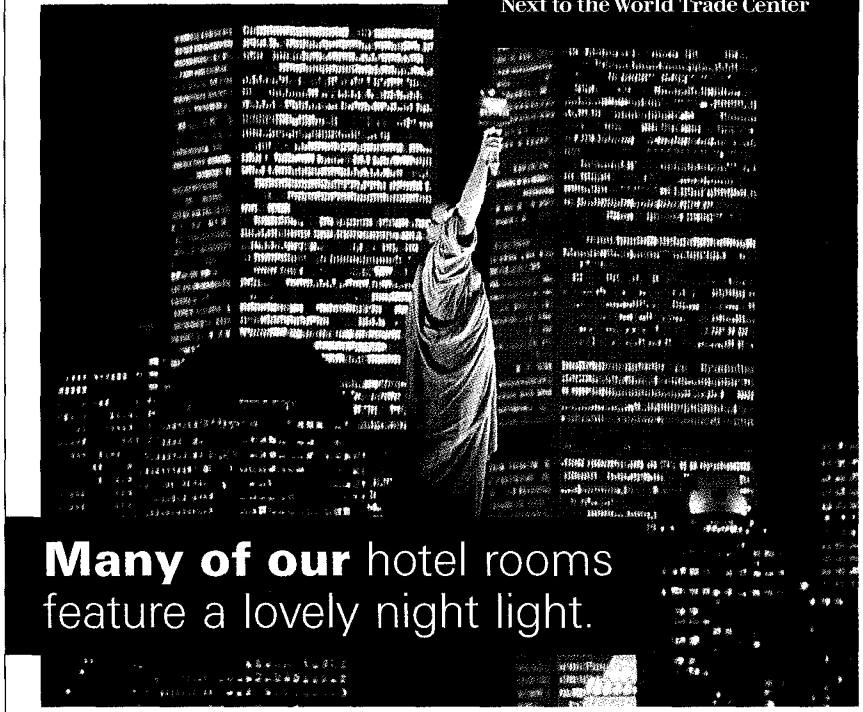
Camp counseling: Edmund White pioneered gay fiction, but now his students are surpassing him.

ful new novel reminds you there's more to being Proustian than a Paris address and a good memory.

The Married Man is supposed to be a love story. It traces the "tragic" affair between yet another White-ish protagonist, an artsy expatriate Wasp named Austin Smith, who lolls around a *fa-a-a-bulous* little apartment on the Île Saint-Louis while giving excellent head and living off a "sizeable advance" for his forthcoming book on eighteenth-century furniture (Note to self: nudge agent about Hummel-figurine proposal!!!); and the married Julien, whose appeal for the reader, if not for Austin, remains a total mystery throughout the novel. *Chacun à son goût,* I guess: I may be superficial for being put off by Julien's oily skin, his horrible snobbery, his habitual lying to his family and to Austin, the "liverish green linen sports coat" that he constantly wears, perhaps because it's the same color as his temperament; others, I have no doubt, will detect a refined inner nature here. "Do you like linen?" Austin asks his married lover in one of the tender exchanges that demonstrate that here, at last, is a Love That Will Never Die. "Yes," Julien responds, "it's a noble material."

I'd like to say that Julien's protracted death comes 250 pages too late to save the book—but what is there worth saving? The tired expat digs about American culture? (During a trip to the U.S., Austin, who's taught himself to prepare pike in a beurre nantais at the drop of a chapeau, is repelled by Grape-Nuts and "rows of unripened vegetables" in local supermarkets.) The little mini-lectures about the demographic composition of the bourgeoisie? The invocations of Gide, or the knowing asides about "the best white wine in the world"? Everything here, you realize, from Austin and Julien's first meeting at a gym to their seemingly endless and understandably tense vacations with Austin's old boyfriends to Julien's illness and death, is just an excuse for White to show off how at home he's made himself while living abroad, during his late, Henry James–ish stage. *The Married Man* is meant to be about two emotionally frozen people who find themselves capable, after all, of deep commitment; but Austin and Julien's relationship can't move you, because you can't imagine what they see in each other. Inevitably, in a book where limp strings of adjectives are forced to do the work of characterization, the characters are all outsides with no insides: "Although he was vulgar and sassy, Gregg had deep inner resources of grief." This is Proustian? Perhaps: Sentences such as "Like a goddess Joséphine flashed anger from her beautiful fierce eyes" are enough to put anyone in a cork-lined room.

Halfway through *The Married Man,* the narrator sniffs that Americans have no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flair for gossip. "The[y] didn't know how to serve it up. They got bogged down in detail, they introduced too many names, and they never told the end." That's as good a characterization of White's recent fiction as I can think of. I have no doubt that *The Married Man* will find an audience, but I have to wonder what it says about "gay letters" when such a writer can be acclaimed as the "dean." In any university but the open-admissions one that is "niche" publishing, where all you need to do is wear the appropriate sweatshirt ("GAY U.") to be admitted, this book wouldn't have even passed its, um, orals.

THE ENGLISHWOMAN SARAH WATERS IS HALF as old as White, and has written a dozen fewer books, but she could teach him a thing or two about novels. Her first, *Tipping the Velvet,* was good; her second is just terrific. Moody, haunting, and haunted (it's about love among Victorian spiritualists), *Affinity* is two parts Wilkie Collins, with whose *The Woman in White* it shares an obsession with prisons, madness, journal-keeping, and elaborate, carefully engineered deceits; and just a dash of Jeanette Winterson for up-to-the-minute lesbian-historical-fiction flavor. ("He, she—you ought to know that in the spheres there are no differences like that.")

Margaret Prior, an unmarried upper-class woman with Electra-ish neuroses, is recovering from a suicidal breakdown after the death of her beloved "Pa"; as a high-minded distraction, she starts visiting the women in ominous Millbank Prison. There she falls in love with Selina Dawes, a beautiful young medium who's been imprisoned after one of her (rather sexy) séances goes horribly wrong. That may sound like melodrama gussied up in period drag, but I can't think of a recent novel as subtly constructed and psychologically acute as this one. As she ever so slowly draws the threads of her increasingly gripping narrative together (Selina, of course, wants to escape, and the besotted Margaret, of course, wants to help her), you realize how successfully Waters has made the spirit world into a richly illuminating metaphor for the world of illicit love. Both, after all, rely on a fervent belief that what you want is out there, somewhere; and both, as *Affinity*'s wrenching climax reminds you, are full of users who profit from the credulity of the lonely.

I LIKED KIEF HILLSBERY'S FIRST NOVEL, *WAR Boy*, a sweet if overplotted bildungsroman whose hero, Radboy, is just your average gay, deaf and dumb, environmental terrorist "sk8boarder"; all of 14, he is in search of love like everyone else. Radboy runs away from home in deadly dull New Monterey after his alcoholic dad kills his

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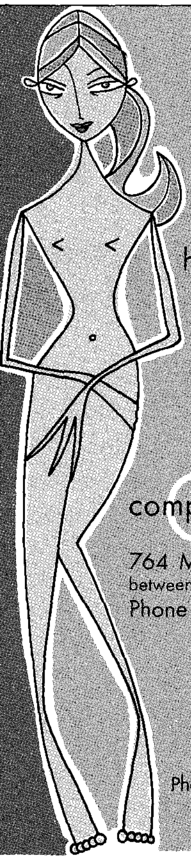

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mom. On his way to San Francisco he picks up his own Scarecrow, Tin Man, and Cowardly Lion: a pair of gay speed-freak punkers, an environmentalist Swedish nurse, and a red-hot, not entirely trustworthy crack-addict fellow sk8boarder named Jonnyboy. They decide that the obvious way to solve their problems is to blow up the offices of a corporation that chops down giant sequoias. There's way too much going on in this novel, but it's hard to resist a narrator who wobbles between sly manipulation of hearing people ("Her face definitely goes Hallmark after she reads my note") and a poignant cluelessness: Because he can't hear a queeny new friend's intonation, Radboy has to look up *camp* in the dictionary. When was the last time that happened in a gay novel?

MORE PRECOCIOUS YOUTH: DOUGLAS MURray's new life of Lord Alfred Douglas, the beautiful and spoiled young "Hyacinthus" whose affair with Oscar Wilde rocked late-Victorian England and led to Wilde's trial and imprisonment, begins with a lengthy series of acknowledgments of all those who helped the author "over the five years it took to research and write this book." You'd never guess from this sober beginning—to say nothing of the meticulous, judicious, and surprisingly lively biography he's produced—that Murray is only 20, an undergraduate at Magdalen College, Oxford (Wilde's alma mater, as it happens).

Wilde dies on page 119 of *Bosie: A Biography of Lord Alfred Douglas*, and there's still another 241 to go; but Murray, who's apparently charmed his way into the libraries of some great houses, uses previously unavailable material to show that his eccentric subject was more than just a footnote to Wilde's life. Douglas has always been cast as the spoiled, manipulative villain of Wilde's downfall, but Murray persuades you that he behaved admirably during the trial, when he remained in England at considerable personal risk, and even afterward, when, unaccountably, Wilde turned against him. (Less persuasive are Murray's arguments for the excellence of Douglas's poetry and his stature as a serious artist.) In later life, the hyacinth wilted: Among other things, he accused Winston Churchill of participating in a Jewish financial conspiracy and went to prison after Churchill successfully sued for libel. Still, Murray's Bosie is more complex and, ultimately, sympathetic than the one you thought you knew. In the rah-rah culture of gay publishing, where false idols are so regularly worshiped, it's nice to find some feet that aren't, after all, made entirely of clay. ▬

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Commingled scenes from Neil Simon's hotel plays merely point up how interchangeable these sentimental, typically teary comic vignettes are.

THE ANNOUNCEMENT OF SOMETHING CALLED **Neil Simon's Hotel Suite** made me wonder whether Simon, having written three theatrical bills of short plays—*Plaza Suite, California Suite,* and *London Suite*—had gone over into the hotel business altogether. As probably the richest playwright in history, he might, conceivably from lack of anything further to say, have found it a short but remunerative leap into becoming an equally prosperous hotelier. This, however, is not the case. The new bill of fare is two from column A—sorry, from *California Suite*—and one each from the other two. There may be a pun on *suite,* as in a set of pieces, but not on *sweet,* which is hardly the taste these playlets leave in the mouth.

Bland hotel: Helen Carey and Leigh Lawson in *Neil Simon's Hotel Suite.*

Photograph by Joan Marcus

In "Diana and Sidney," a middle-aged English actress and her actor-turned-antiquarian husband are in Hollywood for the Oscars, one of which Diana may win. They have been married for quite a few years, even though Sidney, a bisexual, continues to have minor homosexual flings. Both spouses are hearty drinkers and practitioners of wry British wit, which Simon handles passably. We see them both before and after the awards and partying, and there is sardonic fun in both their sparring and their comments on the Hollywood scene.

In "Visitor From Philadelphia," the portly Marvin has come to L.A. for his nephew's bar mitzvah a day ahead of his wife, Millie, and wakes up on the festive day next to a dead-to-the-world hooker, a gift from his brother. He himself passed out and can remember nothing; she cannot be roused by any means. Millie arrives, already put out by the airline's loss of her bags. She keeps wanting to hit the bed, where she would encounter baggage of a different kind. Marvin's desperate maneuvers provide a modicum of verbal and visual amusement.

In "Diana and Sidney: Part Two," Diana has become a rich and successful sitcom star; Sidney, split from her and now completely gay, lives with a German lover on Mykonos. The man is dying of cancer, and only Diana's money could provide suitable care for his remaining months. Will the still-loving woman help? There is a guessable final twist, but the main problem is that serious drama lodged amid flippant wisecracks would require a better playwright—or hotelier—to properly accommodate it.

In "Visitor From Forest Hills," Marvin and Millie are now the hapless parents of Mimsey, the bride who, with the wedding party fretting below, has locked herself into the bathroom of her parents' Plaza suite with a case of cold feet, and cannot be dislodged by fair means or foul. The comic strand is stretched rather thin, and the payoff is a bit facile, but in between there is a great albeit improbable sight gag. Even though there are some connections among the playlets, their sum is rather smaller than the individual parts, and what with dated topical references and antiquated sexual attitudes, the whole thing comes across like a vase of flowers left over from the previous hotel guest.

Helen Carey (Diana) and Randy Graff (Millie) perform valiantly, but Leigh Lawson is a shade too slippery as Sidney. As Marvin, the obese Ron Orbach sweats profusely but exudes quite a bit less humor. In three tiny parts, Amanda Serkasevich is appealing. The use of hotel employees for comic scene-shifting is an old gag that here falls flat; otherwise, John Tillinger's staging—like James Noone's décor, Theoni V. Aldredge's costumes, and Kevin Adams's lighting—does the job, but was it worth doing?

MUCH MORE OBJECTIONABLE IS DAVID MARSHALL GRANT'S **Current Events** at Manhattan Theatre Club's Stage II. This is a play about transplanted Manhattanites in a spiffy Connecticut house. Diana, a former model, is the (unbeknownst to him) adoptive mother of 15-year-old Ethan, a clever but obnoxious brat now on the ninth day of a hunger strike, mainly to find out who his birth father is. There is also Eleanor, Diana's wheelchair-bound but very active mother, officious and (unintendedly, I think) a pontificating bore. A visitor from California is Diana's brother, Adam, who is running for

Congress, accompanied by his young, smarmily solicitous secretary, Jamie. Often dropping in is Danny, Ethan's awkward classmate and only, adoring friend.

Everybody is concerned about Ethan (who is rather too chipper after so long a fast), bristling with assorted hostilities, griping about all save Danny, and refusing food from the alternatingly anxious and exasperated Diana and Adam. This is largely Jewish family comedy with everyone in everyone else's hair, though most of the contentiousness seems laboriously excogitated. Also political comedy, with Ethan's rant directed against politicians and government in general, and Adam in particular. And it is also coming-out comedy of a most unpersuasive sort.

Jamie appears so gay that even Ethan takes him for such. But he is not, and has a brief—and rather unbelievable—moment of flirtation with Diana. Most absurdly, it is he who, having won Ethan's friendship, persuades the boy to come out and teaches him how to become Danny's happy lover. There is such a mixture of coyness, prurience, and factitiousness about this as to make it even less palatable than the elaborate plot twists about Ethan's parenting and other deep, dark, and wholly uninteresting secrets from the past.

The wit is forced and mostly charmless, with a smart-ass odor that ratifies and reinforces one's indifference to the characters. Grant's previous effort, *Snakebit*, had some of the same undesirable features, but felt less elucubrated and vacuous than this one. Also more adult.

David Petrarca's direction tries to churn up maximum excitement but can do little to make the characters more graceful, the situations less grating. It is hard to assess performances when the dramatis personae are so unpersonable, unbelievable, and, above all, unmemorable. Christine Ebersole, a nimble, elegant actress, is bogged down in Diana's trials and travails; Jon Tenney, a handsome, intelligent actor, must turn brash and shrill for Adam. The usually spicy and spirited Barbara Barrie (Eleanor) is reduced to a ploddingly over-deliberate performance, proudly underlining lines that should be thrown away. Jeremy Hollingworth does what he can for Jamie, and Seth Kirschner (Danny) manages at least to be ordinary while John Gallagher Jr. (Ethan) pushes every button with infuriating consistency.

The excellent Derek McLane has designed a most appetizing home, which the no less outstanding Brian MacDevitt has cozily lighted. Scrupulous costuming too, by Jane Greenwood, and decently self-effacing music by Jason Robert Brown. What a waste! ▬

John Simon's 1997–2000 reviews are available at **newyorkmag.com**.

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JOSEPH GIOVANNINI

Time of the Signs

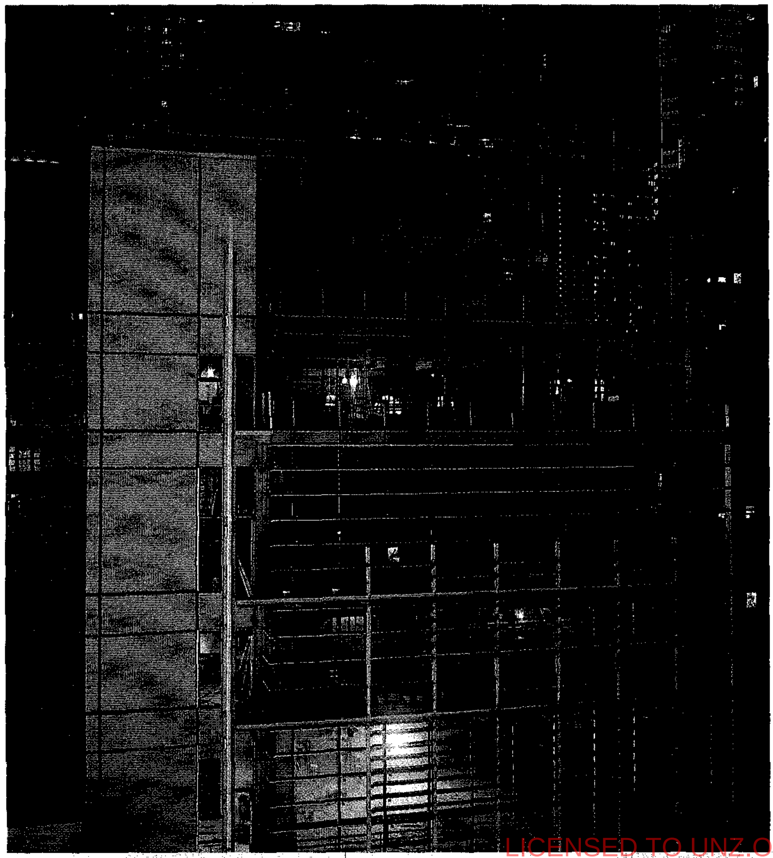
Designers of the New 42nd Street Studios took the mandate for signs in Times Square to heart, creating one huge, eye-popping ad for culture.

THERE ARE, IN ARCHITECTURE, DEGREES OF ENlightenment, and the first degree in Times Square as it has been reinvented over the last decade was the city's requirement that signs—the bolder and louder the better—dominate the façades of new buildings, forming continuous walls of light. And indeed, some very mediocre Times Square buildings are rescued by big, brash signs that rain photons down on the district.

But when the architectural firm Platt Byard Dovell designed the New 42nd Street Studios, a ten-story barn of rehearsal space that opens this week, it pursued a more sophisticated interpretation of the guidelines mandating signs. The architects effectively argued that it is not really the billboards and marquees that quicken the pulse of the streetscape but the sense of energy emitted by the pulsating signs. They designed a façade that, like a Robert Wilson stage set, continuously transmutes into abstract fields of changing color. And they persuaded their clients, the nonprofit New 42nd Street Inc., to Just Say No to the huge revenues that signage yields in these parts in favor of creating a luminous structure alive with chromatic shifts.

The guidelines were rooted in Times Square's century-old tradition of billboards and marquees, and in what Robert Venturi and Denise Scott-Brown learned, famously, from Las Vegas: that in American strip culture, architecture is often a matter of decorating big, vacant sheds with signage. Contrary to the Modernist ethic that buildings are defined by form and space revealed by natural light, these buildings are a matter of signs and illuminated symbols. The urban curtain call of 42nd Street and Times Square is partially based on these precedents and principles: Pools of energy attract people and catalyze animated public space.

Peekaboo: The New 42nd Street Studios' façade, open by day, is a wall of ever-changing color by night.



Photograph by Sean Hemmerle.

Charles Platt and Ray Dovell, the design principals for the Studios, were proposing a higher degree of urban enlightenment. They have sidestepped the cloying nostalgia of buildings charted with historical references to the golden age of 42nd Street. The façade that will be turned on for the first time on June 21 at 9 P.M. brings a theater of architecture new to 42nd Street, one that transcends the kitsch populism of currently fashionable "entertainment architecture" that has cartoon figures frisking across façades. Working with lighting designer Anne Militello, of Vortexlighting, the architects created a façade that can be played like an instrument and which itself becomes a street performer.

Besides a marquee and two vertical signs, there are four main light features on the $29.6 million building. The hallucinatory rainbow on most of its skin results from computerized uplights reflecting off perforated stainless-steel fins crossing the front. Programmed to mix and shift colors in continuous play, the lights project onto blades that are silhouetted against a blue backdrop created by yet more lights washing an interior scrim. A 175-foot-tall wand of light stands west of the front, changing colors through a series of timed cross-fades. The "lightpipe" rises above a 32-by-32-foot square of translucent and reflective glass with dichroic fins that capture and refract light during the day.

New Yorkers are accustomed to the illuminated crowns of skyscrapers that reveal their height and architectural features, but the only other building in Manhattan that fuses light along its entire height is the recently completed LVMH Tower on West 57th Street, the work of French architect Christian de Portzamparc. Coincidentally, it adjoins the very buttoned-down, overly polite Chanel building—by Platt Byard Dovell. With their New 42nd Street Studios building, the Manhattan architects have come a long way: The building joins Portzamparc's in breaking new ground, changing the state of architecture from solid to liquid, from a static mass to one whose appearance approaches fluidity.

BRILLIANT THOUGH THE LIGHT SHOW IS AT NIGHT, THE building has not given up its day job. The architects conceived the façade as a collage of materials carefully chosen for both their function and their aesthetic place in a daylight composition. The perforated horizontal fins act as sun louvers for the south-facing glass façade. The

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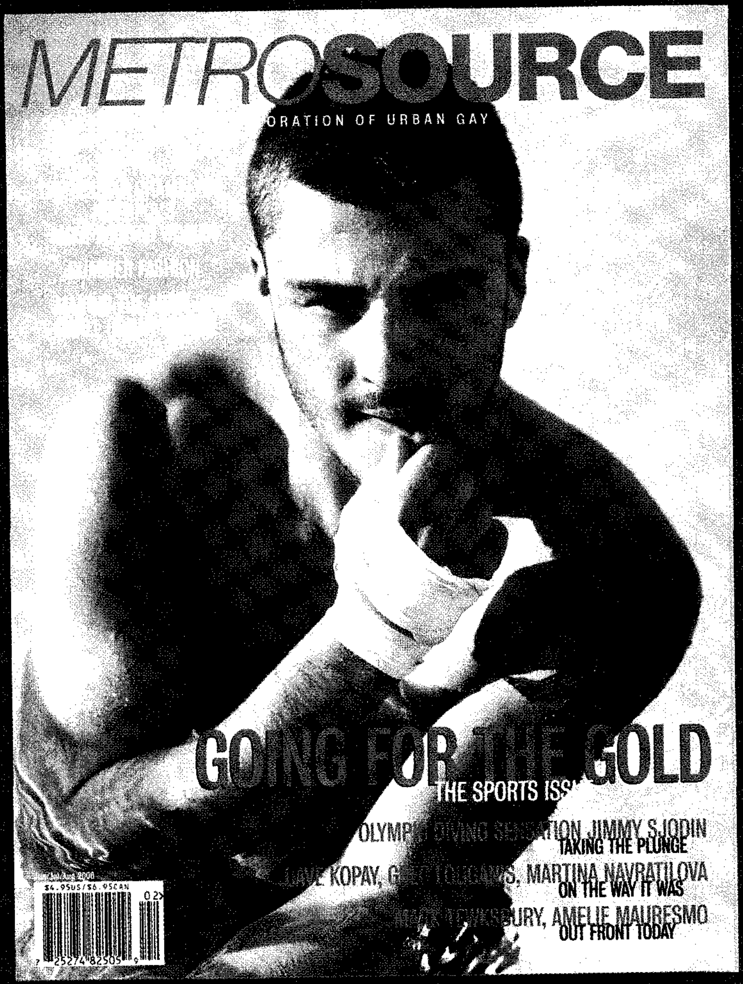
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light spire, designed in consultation with Manhattan glass artist James Carpenter, stands in front of a tall brick shaft housing the elevators and service core. By day, the light wall appears to be a high-tech design evolved from a factory kit of parts.

The building rises above its adjacent neighbors, revealing itself to be the most transparent of glass boxes. The glass wraps around the east side, and when the floors are occupied and the dancers kicking, passersby will literally get an inside view of the process of rehearsing a theatrical production. These working scenes behind Manhattan's performance industries are framed by the gridded walls of a structure built of industrial materials with the clarity of a no-nonsense factory. The window walls offer a cross-sectional view of three floors of rehearsal space and two floors of offices. The New 42nd Street Inc. occupies the penthouse floor, and there is an entrance to the Roundabout Theatre Company's new American Airlines Theatre next door. The Studios also house the Duke on 42nd Street Theater, a 199-seat black box named for Doris Duke in recognition of a $3.5 million contribution made to the building by the Duke Foundation.

The views out from the rehearsal spaces are to dance for: Without the usual opaque glass panels either top or bottom, the floor-to-ceiling windows of the upper floors offer generous panoramas into drop-dead vistas within the surrounding architectural thicket. Equipped with sprung floors, ballet bars, adjustable theatrical lights, and operable windows, the dance studios provide highly functional work space.

In Manhattan, where space is money, these floors will help sustain an industry threatened by the stampede of office buildings precipitated by changes in zoning in the eighties that encouraged the colonization of the West Side. "There are very few affordable fringe areas left," notes Cora Cahan, president of the New 42nd Street, "where working artists can pay their rent." The New 42nd Street's coup has been to provide protected rehearsal space at the epicenter of what has become a very high-rent district, so that the show can go on.

But the group also had the wisdom to understand the synergy between the arts, and it has clearly supported the architects' pursuit of an original vision. For New York, this building is a fresh face. The architects may have designed only what is, in the end, a familiar glass box, but with their totally original use of light they infused it with new life. They've produced a serious piece of architecture with a lightness of being that soars above its mundane, regulations-approved surroundings. ■

Joseph Giovannini's reviews are available at **newyorkmag.com**.

Solutions to last week's puzzles

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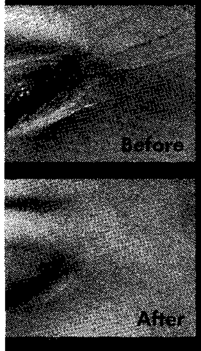

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DANCE TOBI TOBIAS

Just Saying No

Baryshnikov's White Oak project honors the choreographers of the Judson Dance Theater, who loudly rejected dance dogma decades before he did.

'NO TO SPECTACLE NO TO VIRTUOSITY NO to transformations and magic and make-believe no to the glamour and transcendency of the star image no to the heroic no to the anti-heroic no to trash imagery no to involvement of performer or spectator no to style no to camp no to seduction of spectator by the wiles of the performer no to eccentricity no to moving or being moved." Yvonne Rainer's declaration served as a manifesto for the revolutionary postmodern movement emerging from the experiments of the Judson Dance Theater in the early sixties. Obviously, the statement says no the glories and the wiles of classical ballet and thus to everything Mikhail Baryshnikov, that paradigm of the genre, once stood for. Ten years ago, however, Baryshnikov put the ballet behind him and founded the **White Oak Dance Project**. This compact, ad hoc touring group brings often difficult modern and postmodern works out of their relative obscurity to a broad audience lured by Baryshnikov's genius for movement and, of course, by his personal magnetism and fame. This fall, White Oak will present a full program of work, old and new, by Judson choreographers. For his group's recent engagement at BAM—easily the most compelling event of the season—Baryshnikov commissioned a piece from the nay-saying Rainer, who had left the dance world a quarter-century ago to make films.

The Rainer creation, wryly titled *After Many a Summer Dies the Swan,* is a collage of excerpts from her early work, some revised for the new context, all of them reframed by it. Its highlights include a brief turn for an amazingly sensuous Baryshnikov with a sultry evening gown attached to the front of his body, a red ball suggestively dropping from his hand; a passage in which busily clustering dancers rush pillows to cushion parts of each other's bodies, even if the foot or arm in question is encountering nothing more abrasive than air; and a tour de force solo in which Michael Lomeka, moving with lushness and ferocity, recites Nabokov's disquisition on the metamorphosis of caterpillar into butterfly.

Regrettably, the overall effect of the piece was tame—gently absurdist, charming, amusing. Surely this is not what Rainer had (or has) in mind. But the tenets and discoveries of Judson have been so thoroughly absorbed by subsequent postmodern dance that no retrospective of Rainer's groundbreaking investigations can now hope to startle or challenge. One can only view her present piece with the affection, pleasantly tinged with melancholy, that belongs to nostalgia.

Far more vitality emanated from two works by Trisha Brown, another seminal Judsonite, who gradually learned to accommodate the luxuries and indulgences of traditional lyric theater and give them her own sly twist. Brown's 1979 *Glacial Decoy,* a quartet for women, says yes to scenic investiture. Robert Rauschenberg's plainspoken black-and-white photographs, with nary a human in sight, parade across four giant upstage screens; his glorious white gowns pair the strictness of crisp pleating with the sensuous bliss of buoyant billowing. These elements don't merely serve the piece as decoration; they're integral to it.

Brown's choreography, which was her first for a conventional proscenium space, teases our assumptions about the boundaries of that frame. Instead of holding firm, they appear to shift in an attempt to contain the action. The basic conventions of proscenium theater—such as putting the most important stuff dead center—are subverted at the same time. Brown often chooses to leave the middle blank while animating the edges with irresistible happenings. Predictably, the White Oak dancers fail to achieve the uncanny looseness and fluency of Brown's own people in this material; they're too tightly strung and possibly overrehearsed. But they work earnestly, with the enormous physical intelligence that seems to be the prime requirement for a place in Baryshnikov's entourage.

Knot enough: White Oak members, including Mikhail Baryshnikov (second from left), in John Jasperse's *See Through Knot.*

Earlier, more didactic Brown was represented by *Homemade,* a solo performed by Baryshnikov with a cumbersome film projector strapped to his back. From

Photograph by Steven Caras

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the machine, views of him doing this very dance are intermittently focused on the dark backcloth of the otherwise empty stage. The little piece poses a fairly trite question, which it mischievously leaves unresolved: Which image is more compelling—the photographed or the in-the-flesh? Resurrecting the piece might have been a dry exercise in historicism, but Baryshnikov, whose performing gifts have always extended to mime, floods it with life by projecting a series of contrasting moods as he goes about his two-part task of subjecting himself to our scrutiny.

True to White Oak's commitment to encourage present-day postmodern choreographers, the program included a new John Jasperse dance, *See Through Knot,* for the two men of the group and three of its women. Workmanlike and utterly forgettable, the piece serves up the choreographer's typical nuzzlings, slitherings, and cantileverings and his perennial subtext of homosexual sex and incipient violence that, here, is held circumspectly in check. Jasperse seems more genuine in his most recent work for his own company, where he is *entirely* self-indulgent.

Peccadillos, a solo for Baryshnikov by Mark Morris, who provided a good part of White Oak's early repertory, proved once again the richness of Morris's invention and the felicity of the Mark-and-Misha collaboration. The dance opens with a joke about the fad for ballets with onstage piano accompaniment, the pianist Ethan Iverson, dour in dress and expression, seating himself at a toy instrument to play three delectable pieces by Satie. In a series of sprightly variations, Baryshnikov sometimes appears to be a toy himself, perhaps one animated by a windup mechanism. Alternately he is a child, alone with his playthings in a paradise of the imagination where he is lord and master. Balanchine's *L'Enfant et les Sortilèges* and *The Steadfast Tin Soldier* both come to mind as *Peccadillos* spreads its aura of precious enchantment, all the while revealing the terrible fragility of innocence. Despite the pitfalls of its subject matter, the piece is neither coy or cloying but rather filled with wit, wonder, and exuberant spirit. In its penultimate segment, it becomes near-tragic. Baryshnikov moves with sudden frantic desperation, straight at the pianist, as if he were asking, *Is childhood over? Is the dream shattered, the toys broken, the music stopped?* Because of its brevity and simplicity and the lightness of its touch, *Peccadillos* might, I suppose, be labeled a miniature. But I think applying this term would be recklessly misleading. ■

Tobi Tobias's 1997–2000 reviews are available at **newyorkmag.com.**

POP MUSIC ETHAN BROWN

Classless Clown

Rap upstart Eminem—a.k.a. Slim Shady—once played the picked-on white kid. But success has made him slimmer, shadier, and far less fun.

‘HOW’S ORDERS LOOKING FOR THE FIRST week?” Eminem asks during the skit “Steve Berman” on his new album, **The Marshall Mathers LP** (Aftermath Entertainment/Interscope). In response, Berman, a real-life executive at Eminem’s label, warns the rapper that his album is flopping and lectures him on the commercial upside of a gangsta pose. “Do you know why Dre’s record was so successful?” he asks. “He’s rapping about big-screen TVs, blunts, 40s, and bitches. You’re rapping about homosexuals and Vicodin.”

The implied moral is that Eminem is too crazy, too outrageous, and most of all too *real* to be a prime-time playa in the gangsta mold. The skit is one of the funniest moments on *Marshall Mathers*—it mirrors the hysterical self-deprecating style of Eminem’s debut, *The Slim Shady LP*. But it’s an exception on a grim, sadistic album that begins with a “Public Service Announcement” voiceover warning buyers, “Little did you know, upon purchasing this album, you have just kissed his ass” and continues with a song about “blood, guts, guns, cunts, knives, lives, wives, nuns, sluts,” complete with horror-movie chain-saw sound effects. Like the album, the skit also feels dishonest: *Marshall Mathers* had the second-strongest first week in recent music-industry history. Eminem *already* makes millions rapping about homosexuals and Vicodin.

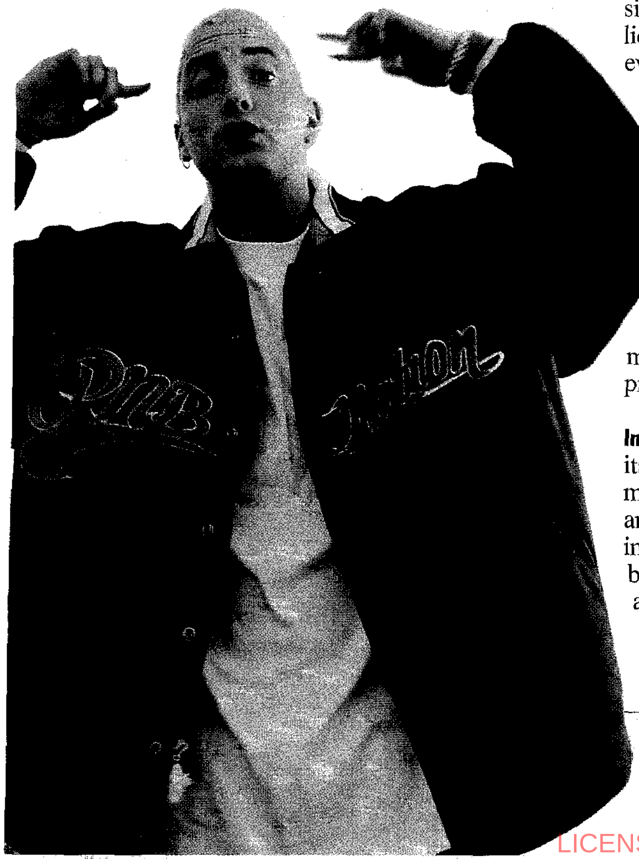
Eminem is a skilled storyteller, sometimes even a sharp cultural commentator, but he’s hardly a taboo-breaker in the tradition of the Sex Pistols or even N.W.A. For all his complaints on *Marshall Mathers* about the critics and censors arrayed against him, he’s never had trouble getting on MTV. (Indeed, his videos often get more airplay than those of the boy bands he spends so much of his album griping about.) On his first album, he played a gawky, picked-on white hip-hop fan growing up—and getting beaten up—in the suburbs of Detroit. With a send-up of Will Smith–style sentimentality (“Just the Two of Us”) and a wickedly observed tale of an overdose on psychedelic mushrooms (“My Fault”), Eminem showed that, besides the deranged Ol’ Dirty Bastard, he had hip-hop’s most direct connection to its dark, dirty subconscious.

Now, like the sadly delusional Axl Rose at the pinnacle of his fame, Eminem shadowboxes with nonexistent enemies, wasting his narrative skills throwing sucker-punches at vulnerable targets: women, gays, and even his own mother. (About the latter, who filed a $10 million lawsuit against her son for making statements to the media about her alleged drug use, he rhymes that “You don’t want to fuck with me / bitch you ain’t nothin’ but a slut to me.”) These days, boy bands are the easiest target of all, and Eminem gets in a cheap shot to the tune of LFO’s “Summer Girls”: “New Kids on the Block sucked a lot of dick / Boy-girl groups make me sick / And I can’t wait ’til I catch all you faggots in public / I’ma love it.” It’s disturbing, but also just dopey: He even asks, “Am I the only one who knows that ’N Sync stinks?” Of course not: Millions of teenage boys have already told their little sisters the same thing.

Aside from the horrifyingly detailed stalker narrative of “Stan” and the homicidal fantasy of “Kim,” nothing on *Marshall Mathers* rises above the level of locker-room insults—nearly every song seems to feature Eminem’s giving someone the finger. By the end of the album, Eminem has become the bullies he rapped about on his first album. On “Who Knew,” he sums up by rapping that “I make fight music for high-school kids.” Sure, but a kid like him is probably the one they’re beating up while listening to it.

In brief: DETROIT TECHNO IS REVERED FOR ITS MINIMALISM—its productions work like well-oiled machines—but a new model called “ghetto tech” adds a combustible mix of Miami bass grooves. Perhaps sensing a moment in the making, techno godfather Juan Atkins is steering his indie label Metroplex toward a greasier vision of the future with a series of such singles. Among the best is Aaron Carl’s “Down,” full of thrusting beats and whispered promises of oral pleasure that add up to the most lascivious synth-fueled come-on since Prince’s “Erotic City.” ■

Ethan Brown’s reviews are available at **newyorkmag.com**.



Tough on the outside: Eminem.

THE INSATIABLE CRITIC GAEL GREENE

AZ You Like It

Chef Patricia Yeo's gorgeous and gutsy global shenanigans bring new luster to 17th Street; Revel seems a bit greedy, even for the Upper East Side.

Surf 'n' turf: AZ's coriander-crusted tuna beneath a warm-oxtail salad.

THERE IS NO SIGN OUTSIDE, JUST A BIG RED BANNER with Chinese calligraphy. Squint a bit, and it almost reads **AZ**. The lounge, doors open to the street, tunnels back into red-lantern-lit shadow, funky, noisy, and crowded with real people oblivious to fashion—neither Moomba nor Mercer Street. No more than one might expect on West 17th, with its heaving sidewalks and after-dusk tincture of abandon. I try to pretend I don't feel 100 years old waiting for our table in the restaurant above while sipping a wasabi-spiked bloody "mAry'Z" (as the menu coyly insists) in this, the latest bar-lounge playground of grouping, groping, and discounted grazing. Remembering the previous tenant, Flowers, and its Astroturf-carpeted roof, I'm not expecting much. It's not the first time this week I've flung myself at the mercy of a chef with Asian-fusion illusions, an increasingly lame alibi for exploiting global kitchens from Borneo to Minsk—excuse me, Armenia to Zanzibar.

Finally a hostess in skin-tight red satin, deeply cleaved and slit to the hip—but midwestern-cheerleader-friendly—takes us in the glass elevator to the rooftop aerie, then surrenders us to a trio of dark suits with shaved heads. Very Bond. What a shock to see how handsomely Flowers' do-it-yourself roost has been gussied up with a retractable glass roof, polished dark wood, a slate wall of water that cascades into a fish pond, indirect light below and pleated sea-urchin shades above casting soft illumination—enough for eyes over 40 to scan the menu, with its $52 prix fixe, and the $10 specialty-cocktails list. A "dArk & Ztormy" rum and ginger beer for me.

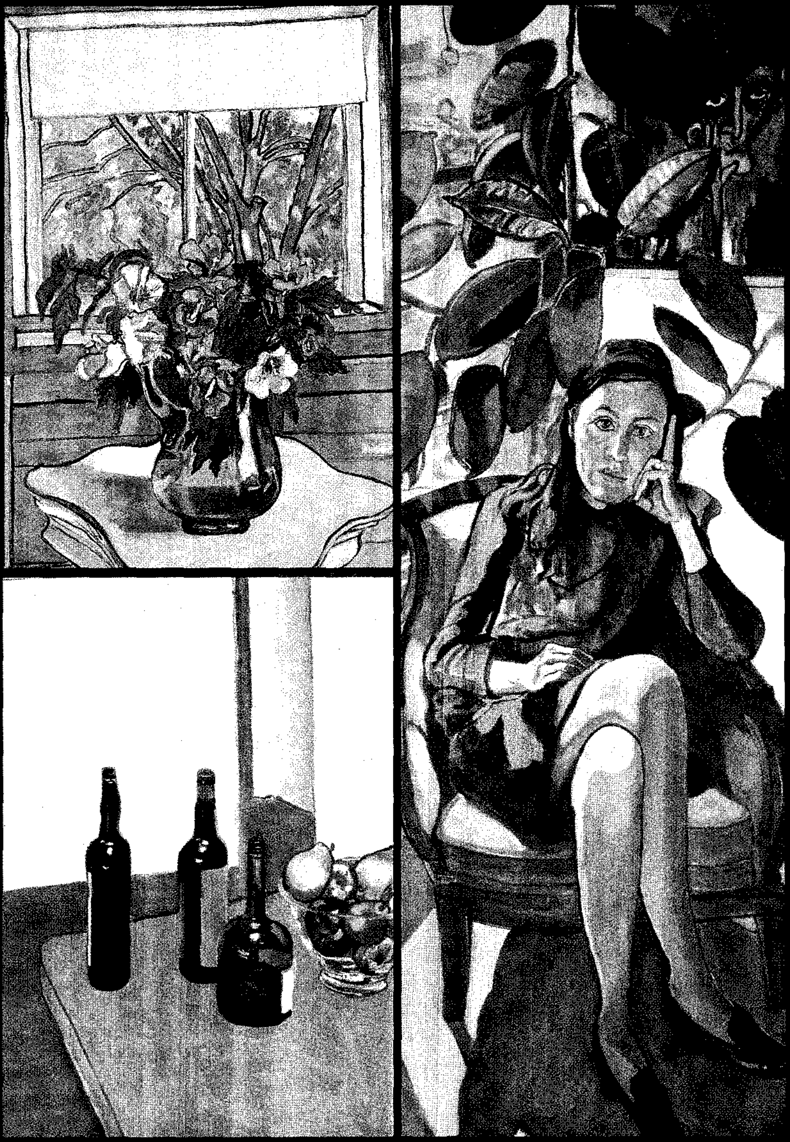
Looking closer at textured windows, party lanterns, bare brick, wavy fun-house mirrors alternating with portholes framed in studded metal, I wonder if someone cleaned up at a Pier 1 fire sale. But once we're settled into a cozy booth, it doesn't feel offensive. Actually, all four of us are distracted by the full blast of our captain's ebullience. He's got more opinions than the narrator in *Our Town*. And I'm not sure I'm finding enlightenment in the *I Ching* vision of the wine list, divided by symbols of sun, wind, and mist into "Wines of Brightness and Spice," "Wines of Subtlety," "Wines of Sensuality." But when the waiter sets down a small platter with three charming little bowls of lively condiments—date-tamarind sauce, cauliflower chutney, and garlicky white-bean purée to spread on the warm triangles of spicy flat bread—we are putty in chef Patricia Yeo's Cuisinart. And what are these crispy shards? we ask. "Matzo by Tom Cat Bakery" is the reply that spins the globe again. Every dish cries out for a camera to record the striking pottery, deep jade-and-turquoise bowls, before the mouth engages the complex textures and audacious flavors. A dozen detours unleashed these sensibilities in Yeo: biochemistry at Princeton, classes at the New York Restaurant School taken as a lark, a switch in gears to follow Bobby Flay to Miracle Grill, then a stint as sous-chef at Mesa Grill, and later total immersion in Asian food philosophy at Barbara Tropp's China Moon in San Francisco.

At times the captain's bumptious prattle sets my teeth on edge, but mostly I'm caught up in the chef's poetry: sublime asparagus-and-crab soup with a crab spring roll alongside. Tender tea-smoked quail with a crusty scallion pancake. Coriander-crusted tuna, bizarrely but deliciously paired with warm-oxtail salad. Elegant duck schnitzel in hazelnut brown butter (lusty relief from the boredom of sliced duck breast). Porcini-crusted cod, mysteriously nutty. Steamed day-boat halibut with slivers of Chinese sausage. Less than six weeks old, the menu will keep evolving. Every night the condiments will change—peppery Moroccan harissa perhaps, caponata, intriguing apricot mustard. And there are flaws to correct—too salty puddles of soy, an overdry double pork chop, a steak without character made even nerdier by slicing. But pastry chef Heather Miller's lemon-ginger ice and the passion-fruit panna cotta are definite keepers. And the plum-wine broth with litchi sorbet and cherries in its turquoise bowl is so refreshing and exhilarating, I'll probably ignore the brown-butter coconut tart. But that doesn't mean anyone else should.

(continued on page 190)

Photograph by Joe Scafuro.

SUMMERTIME AND THE VIEWING IS EASY



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Whitney Museum of American Art

Clockwise from top left: Alice Neel. Still Life, Rose of Sharon, 1973. Whitney Museum of American Art, Arthur M. Bullowa Bequest; Nancy and the Rubber Plant, 1975; Black Bottles, 1977, Collection of AXA Financial, through its subsidiary, the Equitable Life Assurance Society of the U.S. All images © The Estate of Alice Neel. Courtesy Robert Miller Gallery.

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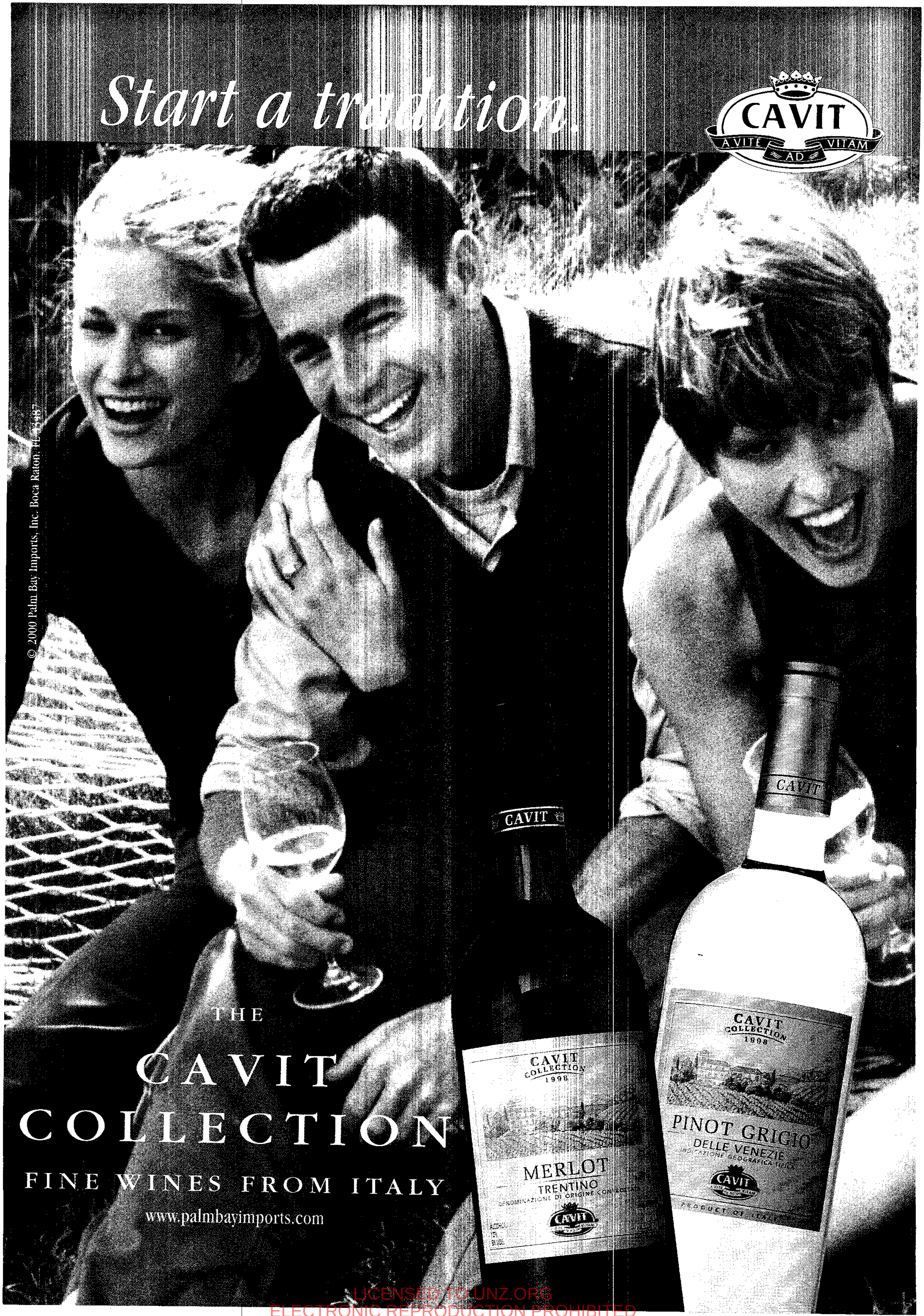
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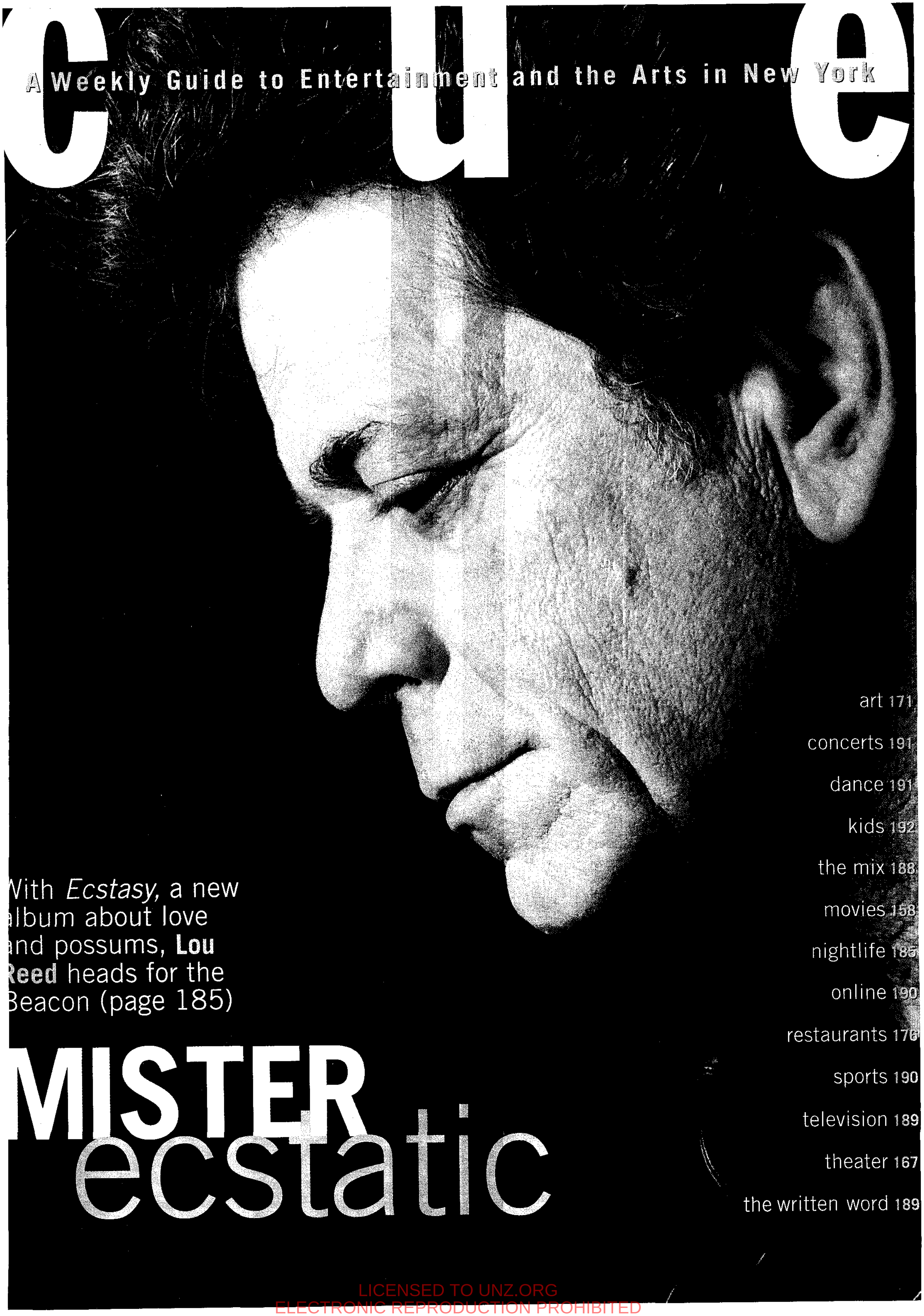

With *Ecstasy,* a new album about love and possums, **Lou Reed** heads for the Beacon (page 185)

MISTER ecstatic

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movies

Praise . . . Me, Myself & Irene . . . The Trial

Opening
Love Among the Ruins

The word *sweet* doesn't immediately come to mind after you hear the premise of *Praise.* Gordon, an unemployed, alcoholic, chain-smoking asthmatic (Peter Fenton, pictured) has a drunken fling with Cynthia (Sacha Horler, also pictured), a barely recovered heroin addict and sexual compulsive who suffers from chronic eczema, a skin condition that leaves her entire body covered in sores. They move in together and within months find that their relationship, predictably enough, has deteriorated into drunken brawls, clandestine affairs, and plenty of smashed kitchenware. But *Bride of Barfly* it isn't: Instead of being just another low-budget indie film about gritty gutter romance, the Australian-made *Praise* actually manages to be not only hilarious but, indeed, relatively sweet. This is due in no small part to Andrew McGahan's screenplay (based on his novel of the same name) and John Curran's stylish, rapid-fire direction, which makes sure never to keep us slumped in a pool of sick for long. "The squalor isn't what the film is really about," Curran says. "What drew me to the script was Andrew's subtle sense of humor, and the fact that at heart it's just a very honest love story." And a story he feels anyone, whether living in a residence hotel or not, will relate to. "Gordon and Cynthia are in that dead space between youth and adulthood, the time when people usually have the really difficult relationships that change their lives forever." As for his personal connection to the material, Curran admits, "I've certainly gone through relationships like it: intensely sexual and emotional. You know deep down it's not meant to be and you have to get out, but you can't because the sheer drama of it all is what got you involved in the first place." *Praise* opens June 30 at the Screening Room. Derek de Koff

New Films

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. The film's attempts to turn its characters into more than the sitcom cutouts they essentially are doesn't work. It's like a sportier, homegrown version of all those Antonioni-ish movies about the depleted upper-middle classes zombified by ennui. Sam Mendes, celebrated for his direction of *Cabaret* and *The Blue Room* onstage, makes his movie debut; the script is by Alan Ball. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *CO Worldwide Cinemas.*

American Pimp—The Hughes brothers' first feature-length documentary examines the wide and not-so-witty world of pimps: the expensive clothes, the flashy automboiles, the fat bankrolls—not to mention the multitude of women that they exploit. (1 hr. 37 mins.; NR) *Cinema Village.*

American Psycho—Christian Bale plays the designer serial killer and Wall Street hotshot Patrick Bateman in this overconceptualized movie adaptation of Bret Easton Ellis's controversial, overconceptualized novel. Director Mary Harron has done an admirable job paring down Ellis's numbing catalogue of conspicuous consumptions, and the film is less gory than the book. The movie comes across as a classy slasher flick. (4/24/00) (1 hr. 40 mins.; R) *The Screening Room; Loews State.*

The Big Kahuna—Kevin Spacey, Danny De Vito, and Peter Facinelli are industrial-lubricant salesmen holed up in a Wichita hospitality suite in this okay adaptation of a play by Roger Rueff. The acting is sharp, but isn't it about time American playwrights gave this salesman-as-metaphor-for-just-about-everything shtick a rest? (Rainer; 5/8/00) (1 hr. 31 mins.; R) *The Screening Room.*

Big Momma's House—*The Nutty Professor* meets . . . *The Nutty Professor* in this Martin Lawrence vehicle, which finds the would-be funnyman playing an FBI agent who has to dress up as an obese southern grandmother in order to nab some crooks. *CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea West; Clearview's Park and 86th St.; UA Gemini; Clearview's 62nd and Broadway; Clearview's Metro Cinema; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Boricua's Bond—Love, death, and racial discord run rampant through this South Bronx tale, which features cameos by the late Big Pun, as well as by Method Man, Treach, Stickyfingaz, and model Tyson Beckford. (1 hr. 35 mins.; R). *Opens 6/23.*

Bossa Nova—The music and the scenery are as important as any of the situations involving Amy Irving and her Portuguese-speaking supporting cast in a comedy about mostly middle-aged singles looking for sex and love. In Portuguese, with subtitles, and English. (1 hr. 35 mins.; R) *Clearview's Waverly; UA Gemini; Kew Gardens Cinemas.*

Boys and Girls—Freddie Prinze Jr. and Claire Forlani co-star in this teen romantic comedy. At first, the two college students despise each other. But then . . . (1 hr. 33 mins.; PG-13) *Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Crown Gotham; Loews Orpheum 7; Sony Lincoln Square; Ridgewood; Plaza; UA Crossbay II; UA Movies at Staten Island.*

Butterfly—This film—a huge hit at the Sundance Film Festival as well as the recipient of thirteen Goya (Spanish Oscar) nominations—stars Spanish megastar Fernando Fernán-Gómez as a kindly schoolmaster who helps a timid new student adapt both to his campus and to the world around him. (1 hr. 36 mins.; R) *CC Angelika Film Center.*

Chicken Run—Mel Gibson, Miranda Richardson, and Imelda Staunton are just a few of the celebs who contributed their voices to this animated tale about a gang of plucky chickens trying to escape their farm before being turned into chicken pot pies. (1 hr. 33 mins.; G). *Opens 6/23.*

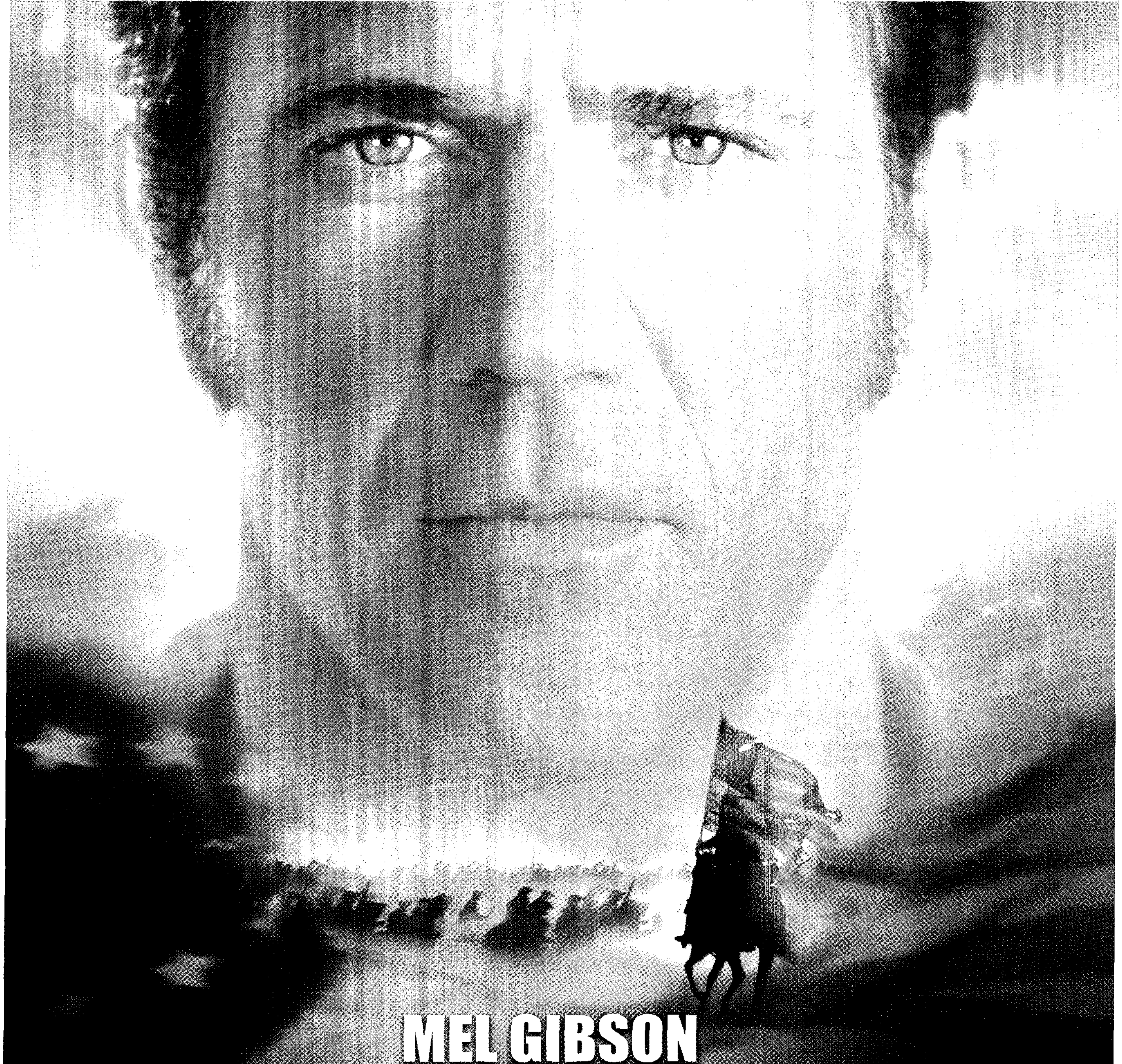
The Cider House Rules—Michael Caine, Delroy Lindo, and Tobey Maguire star in Lasse Hallström's sweet coming-of-ager, based on the novel by John Irving. (2 hrs. 11 mins.; PG-13) *CO Worldwide Cinemas.*

★**Croupier**—Mike Hodges, the much underrated English director, teams with screenwriter Paul Mayersberg in this sharp, cool drama about a would-be novelist, smashingly played by Clive Owen, who works as a croupier in a posh London casino. (Rainer; 5/1/00) (1 hr. 29 mins.; NR) *Quad Cinema; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; BAM Rose Cinemas; Pavilion; Kew Gardens Cinemas.*

'Cue' cover photograph by Timothy Greenfield-Sanders/Corbis outline.

"A THUNDEROUS SPECTACLE! 'THE PATRIOT' PACKS A WALLOP!"

Peter Travers, ROLLING STONE



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Previews
Hang Time

Call it 'Three Kings in a Tub.' In 'The Perfect Storm,' Mark Wahlberg and George Clooney (pictured)—seemingly intent on keeping their hard-earned tans from last year's Gulf War drama—pair up once again to portray buff, unshaven New Englanders willing to risk winding up in watery graves in pursuit of their one true passion: seafood. Opens June 30.

Dinosaur—This latest Disney animated feature uses digital techniques against mostly live-action backdrops, and the cost of the whole shebang is said to top $140 million. The visual expressiveness of the dinos is expert, but the script is the usual homiletic Disney dishwater. Thankfully, it's not a musical. May be too scary for little kids. (5/29/00) (1 hr. 37 mins.; PG) *UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

★**East Is East**—The great Indian actor Om Puri towers in this jagged, well-made comedy about a Pakistani father in England trying to cope with his unruly family and his own fundamentalist ways. It could have come across as a mixed-race *Life With Father*, but the complexity of Puri's performance transforms it. (4/24/00) (1 hr. 36 mins.; R) *CC Angelika Film Center; CC Crown Gotham; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

★**East-West**—A hokey, melodramatic, enjoyable Cold War drama from France about a Russian émigré physician (Oleg Menchikov) who returns to Stalin's postwar police state with his French wife (Sandrine Bonnaire) and pays the price. Catherine Deneuve plays the French actress who helps save the day, and her cheekbones and lip gloss have never seemed so politically correct. In French and Russian with English subtitles. (2 hrs. 5 mins.; NR) *Quad Cinema; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Clearview's Cobble Hill; Kew Gardens Cinemas.*

8½ Women—Peter Greenaway's homage to Fellini involves a father and son who, after watching *8½*, transform their estate into a bordello and immediately embark upon numerous sexual escapades. (2 hrs.; NR) *Cinema Village.*

Erin Brockovich—Julia Roberts plays a high-heeled, cleavage-enhanced, tough-talking, sparsely educated, twice-divorced mother of three who also spearheads an investigation leading to the largest payoff ever made in a direct-action lawsuit in this intermittently enjoyable crusading-underdog movie directed by Steven Soderbergh. For a while, it promises to be something more than conventional; it has a nice, uncondescending feel for the little moments that make up little lives. Albert Finney plays the lawyer who is also Erin's foil, and his underplaying is a boon amid all the posturing and righteousness on display. (Rainer; 3/27/00) (1 hr. 43 mins.; R) *CO Worldwide Cinemas.*

Fantasia/2000—A restored print of "The Sorcerer's Apprentice" and seven other animated IMAX extravaganzas set to the sounds of the Chicago Symphony. (1 hr. 25 mins.; G) *CC Angelika Film Center; Clearview's Chelsea; CC Cinemas 1, 2, 3; Bay Plaza; Whitestone; Clearview's Cobble Hill; Pavilion; Kaufman Astoria Cinema; UA Movies at Staten Island.*

The Filth and the Fury—Julien Temple creates yet another documentary about the Sex Pistols, this time without letting Malcolm McLaren take all the credit. New concert footage and an interview with Sid and Nancy, may they rest in peace. (1 hr. 45 mins.; R) *CC Village East; Film Forum; Clearview's First & 62nd St.; BAM Rose Cinemas; Kew Gardens Cinemas.*

Final Destination—A young man gets a premonition and tells his friends that their plane is going to crash. They don't get on, but they die anyway. (1 hr. 30 mins.; R) *Kaufman Astoria Cinema.*

The Flintstones in Viva Rock Vegas—Prequels being all the rage, the Flintstones take us back to Fred and Barney's youth, when they were courting their future wives. Mark Addy and Stephen Baldwin star as Fred and Barney, respectively. Features Alan Cumming in dual roles. (1 hr. 31 mins.; PG) *Loews Kips Bay Theatre; CO Worldwide Cinemas; Kew Gardens Cinemas; Main Street Cinemas.*

Frequency—Jim Caviezal plays a Queens cop who, courtesy of a rip in the space-time continuum and an old ham radio, communicates with his firefighter father (Dennis Quaid), who perished in a blaze in 1969. The radio isn't the only thing that's ham in this misguided hunk of heartfelt mumbo-jumbo. (Rainer; 5/8/00) (2 hrs. 1 min.; R) *UA Union Square; Kaufman Astoria Cinema.*

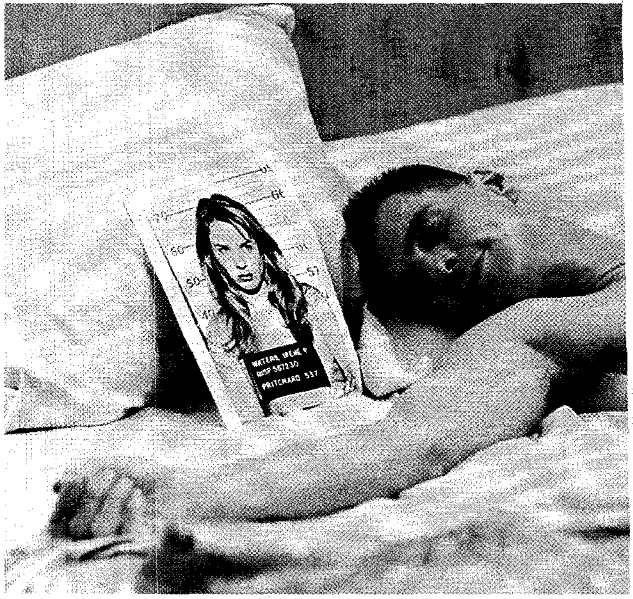
Getting to Know You—Teenagers, showbiz parents, and plain country folks run rampant in this lush adaptation of three Joyce Carol Oates stories, which stars Bebe Neuwirth, Heather Matarazzo, and Zach Braff. (1 hr. 31 mins.; NR). *Opens 6/28.*

Ghost Dog: The Way of the Samurai—Forest Whitaker gives a resonant and affecting performance as a hit man who pores over ancient samurai texts in this allusive Jim Jarmusch movie that is by turns irritating and inviting. (Rainer; 3/20/00) (1 hr. 56 mins.; R) *CC Angelika Film Center.*

★**Gladiator**—Ridley Scott's latest is an attempt to make a Roman epic on the scale of *Spartacus* or *Ben-Hur* while, at the same time, presenting us with a hero, Russell Crowe's Maximus, who is monumentally withdrawn. Crowe's intensity holds the film together. As the Roman general who becomes a slave and then a gladiator and a folk hero, he radiates a force-field thicker than any armor. Richard Harris, Joaquin Phoenix, and, in his last role, Oliver Reed contribute some entertaining moments. (Rainer; 5/15/00) (2 hrs. 30 mins.; R) *Art Greenwich Twin; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Astor Plaza; Loews Coronet; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria; UA Movieworld; UA Movies at Staten Island.*

Gone in Sixty Seconds—Nicolas Cage stars in this update of the 1974 classic about a thief who has to pull off one final heist—stealing 100 cars—in order to save his younger brother's life. (1 hr., 34 mins.; PG-13) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; CC Sutton; Loews 42nd Street E Walk; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island.*

Groove—Greg Harrison's sweet, disposable movie about the San Francisco rave scene appears at times to be a cross between a sixties American International picture like *The Trip* and a seventies disco flick. Despite all the drugs ingested, not to mention bottles of water, lurking within all the techno-thump is a standard boy-meets-girl scenario. (Rainer; 6/19/00) (1 hr. 36 mins.; R) *CC Angelika Film Center; Loews State; Sony Lincoln Square.*



Photographs: top, courtesy of ILM; bottom, Glenn Watson.

★Hamlet—Michael Almereyda's overconceptualized nouveau version of Shakespeare's high-body-count classic is set in a present-day fortresslike New York and features the youngest and most grad-student-ish *Hamlet* in memory, affectingly played by Ethan Hawke. Streamlined and clotted with references to our consumerist media culture, Denmark here is Denmark Corp. The film is notable mostly for its occasional daring and for some of the performers, including Diane Venora (Gertrude), Sam Shepard (the Ghost), Liev Schreiber (Laertes), and, yes, Bill Murray (Polonius). (1 hr. 52 mins.; R) *CC Angelika Film Center; CC Cinemas 1, 2, 3; Lincoln Plaza Cinemas.*

★High Fidelity—John Cusack is the owner of a retro record store in Chicago whose girlfriend (Iben Hjejle) has just walked out on him in this raffish, highly entertaining comedy directed by Stephen Frears. It's one of the few comedies around that really get into the way men try to make sense of themselves. (1 hr. 47 mins.; R) *CC Village East.*

Humanité—This achingly slow film, which, despite its pace, garnered three awards at Cannes last year, involves a dim-witted police detective (Emmanuel Schotté) who's investigating the rape and murder of an 11-year-old girl. (2 hrs. 28 mins.; NR) *Film Forum.*

The Interview—This Kafkaesque psychodrama from Australia stars Huge Fleming as a passive young man who awakens one morning to find himself locked in a room opposite two brooding detectives. (1 hr. 43 mins; NR) *Quad Cinema.*

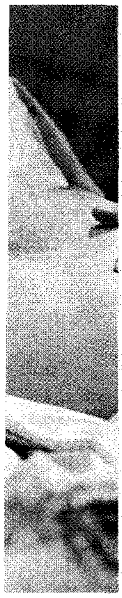
★Jesus' Son—See Rainer, page 128 (1 hr. 47 mins.; R) *UA Union Square.*

Keeping the Faith—Edward Norton is a hotshot priest and Ben Stiller is a hotshot rabbi in this wan romantic comedy that wants us to think Noël Coward but too often has us thinking Aaron Spelling. Jenna Elfman plays their childhood friend and mutual love interest. (4/24/00) (2 hrs. 9 mins.; PG-13) *Kew Gardens Cinemas.*

Kikujiro—A 9-year old boy (Takeshi Kitano) goes in search of the mother he's never met, and in turn forms an unexpected friendship with a street thug ("Beat"Takeshi Kitano, who also directs). (1 hr. 56 mins.; PG-13) *CC Eastside Playhouse.*

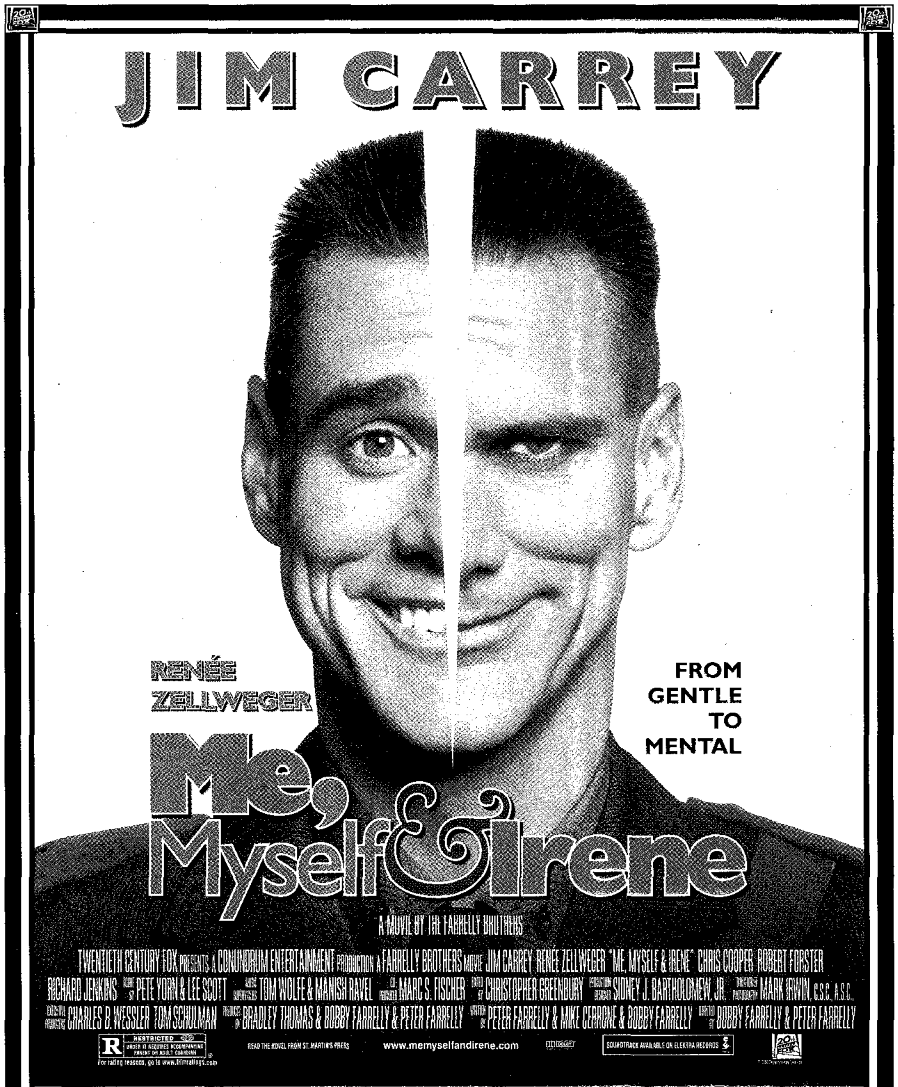
Love's Labour's Lost—Kenneth Branagh's adaptation of Shakespeare's peerless piece of frivolity translates the drama into a thirties Hollywood musical complete with Porter and Gershwin. The froth quickly curdles. Alicia Silverstone and Nathan Lane appear with Branagh and others—none to their advantage. (Rainer; 6/19/00) (1 hr. 35 mins; PG) *Paris Theatre.*

Mission: Impossible 2—Tom Cruise is back in this James Bond–ish sequel with mythic overtones courtesy of director John Woo. The mythologiz-



Opening
Triple Threat

Shout "Jim Carrey!" from the rooftop, and pedestrians down below will probably shout back, "Multiple-personality disorder!" It makes sense, then, that Carrey (pictured) plays a cop suffering from the condition in the Farrelly brothers' latest comedy, *Me, Myself & Irene*. One side of his character is docile and sweet, the other, psychotic and aggressive. Both love the same woman. Both make funny faces. Begins June 23.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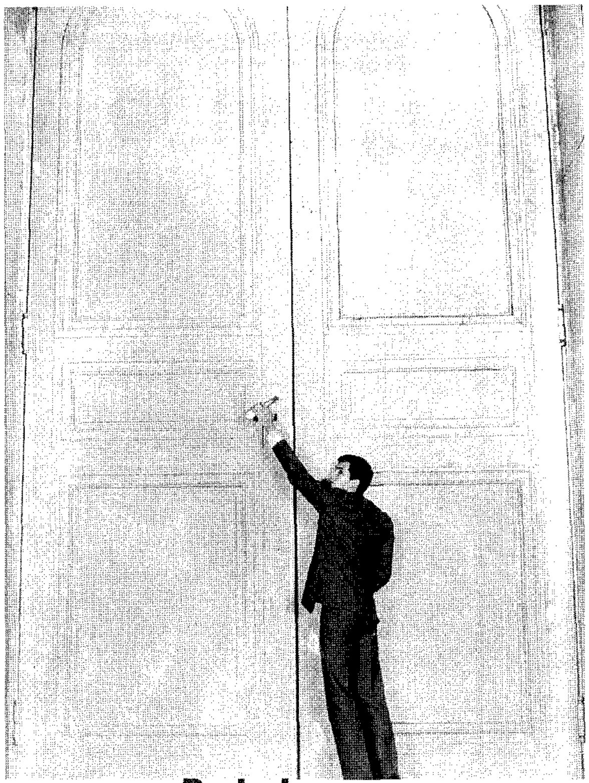

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Revivals

Special K.

Franz Kafka definitely would have felt persecuted by Orson Welles's 1963 adaptation of his paranoid classic, 'The Trial.' In Welles's version, the wrongfully accused Joseph K. (played, quiveringly enough, by Anthony Perkins) travels through tangles of red tape and surreal bureaucracies only to end up brutally . . . happy? ("I couldn't put my name to a work that implies man's ultimate surrender," Welles subsequently explained.) No wonder Kafka wanted all his manuscripts burned. On June 23, Film Forum unveils a pristine new 35-mm. print.

ing, the slo-mo ceremoniousness of the action scenes, the hero/villain dualisms, the flutterings of doves isn't really supported by the mostly standard-issue thriller-movie tropes. Cruise is pretty much the whole show, and he's all business. The humorlessness of the enterprise, and of his performance, is wearing. Thandie Newton co-stars as the love interest, and she's touching without having much more to do than your average Bond Girl. (6/5/00) (2 hrs., 6 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

100% Arabica—*Footloose* is transplanted to the outskirts of Paris in this story of a rock band that dares to meld Algerian Rai music with Western rap and must fight off the local mayor who's up for re-election and determined to squash the wily band. Who will win—city officials or the kicky tunes? (1 hr. 25 mins.; NR). *Opens 6/23.*

Passion of Mind—Demi Moore plays a woman with alternate identities. One is real; one is a dream. How can you differentiate them? One persona is a New York literary agent, tense, childless; the other is an earth mother in Provence who reviews books for the *Times.* The two halves of her life are equally dull, in different styles of dullness, with matching dull performances. (6/5/00) *BAM Rose Cinemas; Kew Gardens Cinemas.*

Road Trip—A raunchy comedy that aims, apparently, to outdo *American Pie* finds four friends traveling 1,800 miles in search of a smutty videotape accidentally mailed to one of their girlfriends. Co-stars Beckin Meyer, Tom Green, and Andy Dick. (1 hr., 45 mins.; R) *Loews Village; CC Murray Hill Cinemas; Clearview's Chelsea; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Centre Sunnyside; UA Astoria; UA Crossbay II; UA Movies at Bayside.*

Romeo Must Die—Hong Kong film veteran Jet Li is an ex-cop looking to avenge his little brother's murder in gang-torn Oakland. Li hooks up with pop star Aaliyah in her film debut as the rival gang leader's daughter in this hi-fi action flick based loosely on *Romeo and Juliet.* (1 hr. 56 mins.; R) *Loews State.*

Rules of Engagement—In yet another movie about military discipline, a colonel turned lawyer played by Tommy Lee Jones must defend his friend (Samuel Jackson), who saved his life in Vietnam but is now accused of killing civilian demonstrators. (2 hrs. 3 mins.; R) *Loews State.*

Shaft—See Rainer, page 128. (1 hr. 34 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Clearview's Olympia; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; Cinemart; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Shanghai Noon—Director Tom Dey attempts to make a wacky Western by casting Jackie Chan as a klutzy imperial guard to the emperor of China who's trying to rescue a kidnapped princess, with the help of a petty thief/big dreamer (Owen Wilson). (1 hr. 50 mins.; PG-13) *Art Greenwich Twin; UA Union Square; Clearview's Chelsea; Loews 42nd Street E Walk; UA Gemini; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Marboro; Cinemart.*

The Skulls—*Dawson's Creek* star Joshua Jackson plays a New Haven townie who gets accepted to Yale—which is good—and then joins a secret, elitist fraternity—which is bad. Very bad. (PG-13) *CO Worldwide Cinemas.*

Small Time Crooks—Woody Allen's new movie isn't just minor, it's minuscule. It harkens back not to the early classics like *Bananas* and *Sleeper,* but even further back to the milquetoast humors of *Take the Money and Run.* Allen and Tracey Ullman are a working-class Manhattan couple on the shady side of the law who strike it rich. Allen plays up the comedy of nouveau riche bad taste, but his comic affinities are elsewhere; most of what we see here is labored. Best reason to go: Elaine May's marvelous turn as a holy-fool dimwit. (Rainer, 5/29/00) (PG-13) *CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's Beekman; Clearview's Olympia; Sony Lincoln Square; Clearview's Cobble Hill; Pavilion; Kaufman Astoria Cinema; UA Movieworld.*

★**Sunshine**—Istvan Szábó's highly uneven, sprawling yet schematic epic encompasses three generations of a Jewish Hungarian family, as well as most of the political horrors of the twentieth century. Szábó's movies, most famously *Mephisto* and *Colonel Redl,* are all about the bloody confluence of politics and matters of the heart. He's fascinated by the fatalism of history, and by the ways in which people fight the inevitability of their fate. His new film carries on these themes on an even broader canvas, but often he seems to be inflating the usual recriminations and capitulations of a family by placing it against the Holocaust and the Gulag. Ralph Fiennes plays three separate roles, but he's too refined, too Dirk Bogarde–ish, to hold this behemoth of a movie together. (Rainer; 6/19/00) *UA Union Square; Loews 72nd St. East.*

The Patriot—Mel Gibson plays yet another reluctant hero: This time, he's swept into the epicenter of the American Revolution when the war reaches his home and threatens the people he loves. (2 hrs. 40 mins.; R). *Opens 6/28.*

The Road to El Dorado—Dreamworks' animated movie has some thrilling, swoopy visual sequences, lots of corn, and enough shimmering gold surfaces to make you think the Yucatan is an adjunct of Trump Tower. Actors voicing the animated characters include Kenneth Branagh, Kevin Kline, and, unmistakably, Rosie Perez. (Rainer; 4/10/00) (1 hr. 27 mins.; PG) *Centre Sunnyside.*

Time Code—Mike Figgis's movie utilizes state-of-the-art digital-video-camera technology to tell four separate, related stories, all shot in one take and projected onto a screen split into four panels. The result is less aesthetic breakthrough than stunt. Despite the cast, which includes Stellan Skarsgård, Saffron Burrows, and Salma Hayek, the black-comedy plots wouldn't be especially worth watching on one screen, let alone four. (Rainer; 5/8/00) (1 hr. 33 mins.; R) *CC Village East.*

Time Regained—The disembodied voice of Marcel Proust (Patrice Chereau), speaking, apparently, from his deathbed, guides us through key moments in his life, gradually interweaving elements of his fiction into the narrative until fantasy completely wins out. Co-starring Catherine Deneuve, Vincent Perez, and John Malkovich. (2 hrs. 35 mins.; NR) *Cinema Village; Lincoln Plaza Cinemas.*

★**Titan A.E.** —See Rainer, page 128. (1 hr. 35 mins.; PG).

★**U-571**—Jonathan Mostow's WWII sub thriller is engagingly old-fashioned. Matthew McConaughey is the lieutentant who commandeers the takeover of a German U-boat in order to seize a coding machine called the Enigma. Harvey Keitel and Bill Paxton also turn up in uniform. (Rainer; 5/1/00) (2 hrs.; PG-13) *UA Union Square; Kew Gardens Cinemas.*

Up at the Villa—Enervated adaptation of the Somerset Maugham novella about murder and romance set in Fascist Tuscany and starring Sean Penn and Kristin Scott Thomas as unlikely conspirators. (Rainer; 5/15/00) (1 hr. 55 mins.; PG-13) *Clearview's First & 62nd St.*

The Virgin Suicides—The material—five suburban adolescent girls kill themselves off, poetically, inexplicably—is perhaps too woozy for the rueful, mythological treatment it gets here, but debut director Sofia Coppola has a fine, fresh eye and a way with actors, among them Kirsten Dunst, James Woods, and Kathleen Turner. (Rainer; 5/1/00) (1 hr. 37 mins.; R) *CC Village East; Clearview's 59th Street East; Kaufman Astoria Cinema.*

The Wind Will Carry Us—Abbas Kiarostami's stark, lyrical film about a strange man who arrives at a remote village, telling the local inhabitants he's there to do a survey. But we soon find out this is not in fact the case. (2 hrs.; NR). *Opens 6/28.*

The Woman Chaser—In this sharp satire based on Charles Willeford's novel of the same name, a highly manipulative used-car salesman and ladies' man (Patrick Warburton) suddenly takes stock of his life and decides he needs to change—and so begins his career in show business. Co-stars Lynette Bennett, Eugene Roache, Delaina Mitchell, and Emily Newman. (1 hr. 30 mins.; NR) *The Screening Room.*

Young Dr. Freud—Alex Corti's fictional account of a pre–*Interpretation of Dreams* Sigmund Freud (Karlheinz Hackl), in which an off-screen interviewer gives the doctor a taste of his own psychoanalysis, questioning him about his childhood, his theories on the subconscious, and his taste for cocaine. (1 hr. 39 mins.; NR). *Two Boots Theatre.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave., at W. 12th St. (212-929-3350) *Gladiator; Shanghai Noon.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *Butterfly; East Is East; Fantasia/2000; Ghost Dog: The Way of the Samurai; Groove; Hamlet.*

CC Village East—189 Second Ave., at 12th St. (212-529-6799) *Big Momma's House; The Filth and the Fury; High Fidelity; Small Time Crooks; Time Code; The Virgin Suicides.*

Cinema Village—22 E. 12th St. (212-924-3363) *American Pimp; Book Wars; 8½ Women; Time Regained.*

Clearview's Waverly—323 Sixth Ave., at 3rd St. (777-FILM#603) *Bossa Nova; Boys and Girls.*

Film Forum—209 W. Houston St. (212-727-8110) *The Filth and the Fury; Humanité.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *Gone in Sixty Seconds; Mission: Impossible 2; Road Trip; Shaft.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Child of Chabanne; Croupier; East-West; The Interview.*

The Screening Room—54 Varick St. (below Canal) (212-334-2100) *American Psycho; The Big Kahuna; The Woman Chaser.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway(212-253-2225) *Boys and Girls; Dinosaur; Frequency; Gladiator; Jesus' Son; Shanghai Noon; Sunshine; Titan A.E.; U-571.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Big Momma's House; Gone in Sixty Seconds; Road Trip; Titan A.E..*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Boys and Girls; Dinosaur; Fantasia/2000; Gladiator; Road Trip; Shanghai Noon; Titan A.E..*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Big Momma's House.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *Gone in Sixty Seconds; Mission: Impossible 2; Shaft; Small Time Crooks.*

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) *Boys and Girls; Dinosaur; The Flintstones in Viva Rock Vegas; Gladiator; Mission: Impossible 2; Shaft; Small Time Crooks; .*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Dinosaur; Fantasia/2000; Hamlet.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *Boys and Girls; East Is East.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *Kikujiro.*

CC Sutton—205 E. 57th St. (212-759-1411) *Gone in Sixty Seconds.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

In the Fall of 1991, the *Andrea Gail* left Gloucester, Mass. and headed for the fishing grounds of the North Atlantic.

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Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *The Virgin Suicides.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Titan A.E.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *American Beauty; The Cider House Rules; Erin Brockovich; The Flintstones in Viva Rock Vegas; Reindeer Games; The Skulls.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *Gone in Sixty Seconds; Mission: Impossible 2; Shaft; Shanghai Noon.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *Gladiator.*

Loews Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Gladiator.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *American Psycho; Groove; Romeo Must Die; Rules of Engagement.*

Paris Theatre—4 W. 58th St. (212-688-3800) *Love's Labour's Lost.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Dinosaur; Gone in Sixty Seconds; Shanghai Noon.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *Small Time Crooks.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Croupier; East-West; The Filth and the Fury; Road Trip; Titan A.E.; Up at the Villa.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Big Momma's House.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Sunshine.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Mission: Impossible 2; Shaft.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Boys and Girls; Gladiator; Mission: Impossible 2; Road Trip; Shaft.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *Titan A.E.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Big Momma's House; Bossa Nova; Shanghai Noon.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Big Momma's House.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Big Momma's House; Mission: Impossible 2.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Shaft; Small Time Crooks.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *Croupier; The Decalogue: Parts 1 & 2; East Is East; East-West; Hamlet; Time Regained.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Mission: Impossible 2; Shaft.*

New Coliseum—701 W. 181st St. (212-740-1545) *Big Momma's House; Gone in Sixty Seconds; Shaft; Titan A.E..*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Big Momma's House; Mission: Impossible 2; Shaft.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Boys and Girls; Dinosaur; Gladiator; Gone in Sixty Seconds; Groove; Road Trip; Shanghai Noon; Small Time Crooks.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *Big Momma's House; Dinosaur; Fantasia/2000; Gladiator; Gone in Sixty Seconds; Mission: Impossible 2; Shaft; Shanghai Noon; Titan A.E.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *Big Momma's House; Dinosaur; Gone in Sixty Seconds; Mission: Impossible 2; Road Trip; Shaft.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *Big Momma's House; Dinosaur; Fantasia/2000; Gone in Sixty Seconds; Mission: Impossible 2; Road Trip; Shaft; Shanghai Noon; Titan A.E.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *Croupier; The Filth and the Fury; Passion of Mind.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Boys Don't Cry; The Cup; The Road to El Dorado; Rules of Engagement.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Big Momma's House; Mission: Impossible 2; Shaft.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *Dinosaur; East-West; Fantasia/2000; Gone in Sixty Seconds; Small Time Crooks.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U(777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H(718-338-3371) *Big Momma's House; Mission: Impossible 2; Shaft.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *Big Momma's House; Dinosaur; Gladiator; Gone in Sixty Seconds; Mission: Impossible 2; Road Trip; Shaft; Shanghai Noon.*

Pavilion—188 Prospect Park West(718-369-0838) *Big Momma's House; Croupier; Fantasia/2000; Gone in Sixty Seconds; Mission: Impossible 2; Shaft; Small Time Crooks; Titan A.E.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Boys and Girls; Gone in Sixty Seconds; Mission: Impossible 2; Shaft; Titan A.E.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *Big Momma's House; Mission: Impossible 2; Shaft; Shanghai Noon.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Big Momma's House; Dinosaur; Gladiator; Gone in Sixty Seconds; Mission: Impossible 2; Road Trip; Titan A.E.*

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *Big Momma's House; Gone in Sixty Seconds; Mission: Impossible 2; The Road to El Dorado; Road Trip; Titan A.E.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills(718-261-2244) *Dinosaur; Gone in Sixty Seconds; Mission: Impossible 2; Shaft; Shanghai Noon.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows(777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone(718-886-4900) *Big Momma's House; Dinosaur; Gladiator; Gone in Sixty Seconds; Mission: Impossible 2; Road Trip; Shanghai Noon.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Big Momma's House; Mission: Impossible 2; Shaft.*

Opening
Watson Up, Doc?

Can Alan Rudolph rub his stomach and pat his head at the same time? That's what he's trying to do with his nineteenth film, *Trixie*, a combo platter of film noir and screwball comedy. Emily Watson (pictured, with Dermot Mulroney) stars as an irrepressible security guard at a lakefront casino who witnesses a grisly murder and sets about cracking the case. Nathan Lane, Will Patton, and Lesley Ann Warren are all suspects. Begins June 28.

Photograph by Joyce Rudolph.

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *Boys in Love 2; Dinosaur; Fantasia/2000; Final Destination; Frequency; Mission: Impossible 2; Small Time Crooks; Titan A.E.; The Virgin Suicides.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *Bossa Nova; Croupier; East Is East; East-West; The Filth and the Fury; The Flintstones in Viva Rock Vegas; Keeping the Faith; Passion of Mind; U-571.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *Big Momma's House; Dinosaur; Gone in Sixty Seconds; Mission: Impossible 2; Shaft; The Flintstones in Viva Rock Vegas; Titan A.E.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Bossa Nova; East-West; The Virgin Suicides.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Boys and Girls; Titan A.E.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *Big Momma's House; Gladiator; Gone in Sixty Seconds; Road Trip; Shaft.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Boys and Girls; Small Time Crooks.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Big Momma's House; Shaft.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Boys and Girls; Dinosaur; Gone in Sixty Seconds; Mission: Impossible 2; Road Trip; Titan A.E.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *Big Momma's House; Fantasia/2000; Frequency; Gladiator; Road Trip; Titan A.E.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Big Momma's House; Mission: Impossible 2; Road Trip; Titan A.E.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Big Momma's House; Dinosaur; Gladiator; Mission: Impossible 2; Shaft; Small Time Crooks; Titan A.E.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Big Momma's House; Boys and Girls; Dinosaur; Gladiator; Gone in Sixty Seconds; Mission: Impossible 2; Small Time Crooks; Titan A.E.*

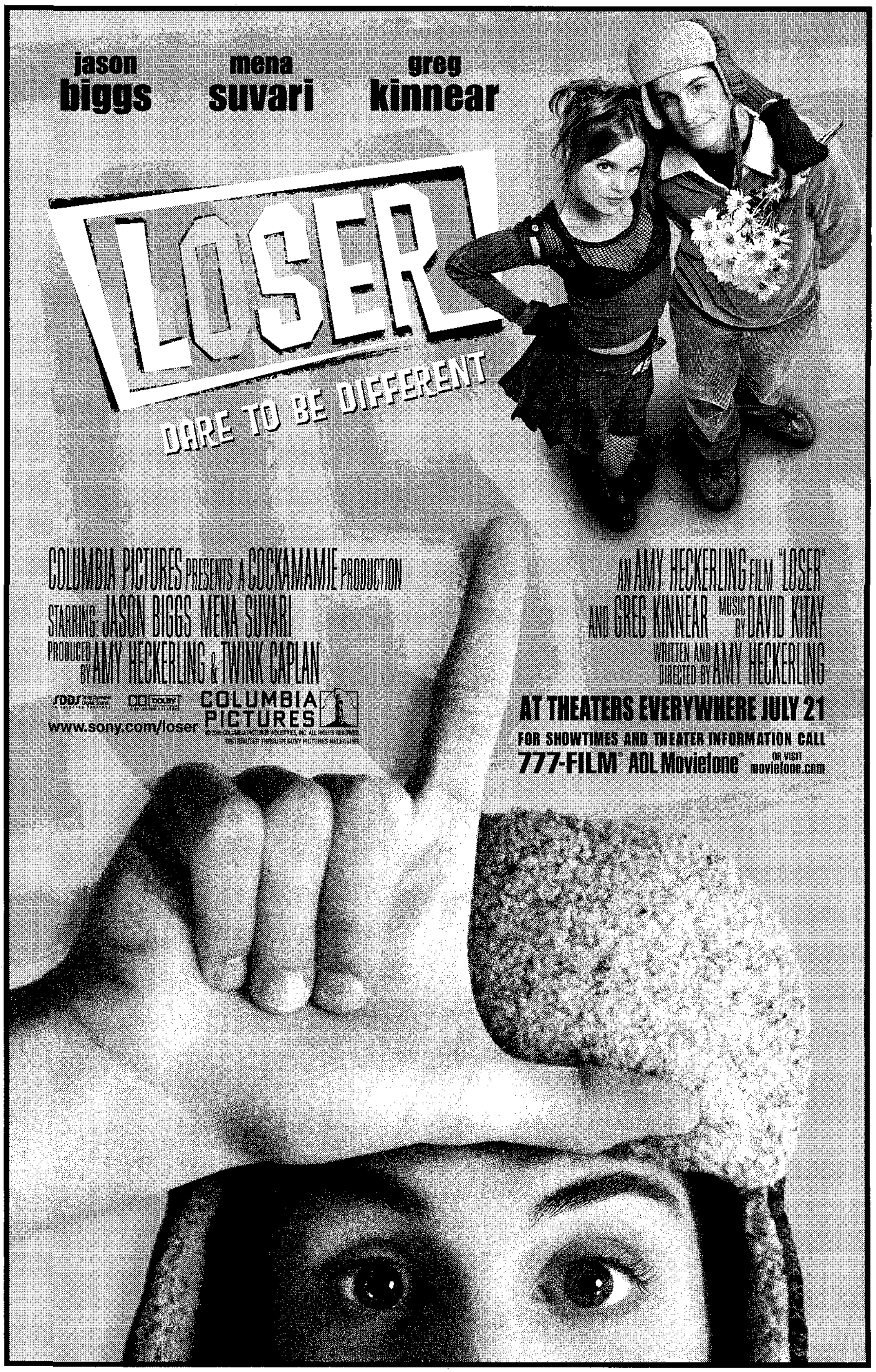
UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Big Momma's House; Dinosaur; Gone in Sixty Seconds; Mission: Impossible 2; Shaft.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *Big Momma's House; Boys and Girls; Dinosaur; Fantasia/2000; Gladiator; Gone in Sixty Seconds; Mission: Impossible 2; Shaft; Titan A.E.*

Museums, Societies, Etc.

American Museum of the Moving Image—Through 6/25: "The Sopranos: The First Two Seasons." 6/24: *The Sopranos*, Episodes 1–2 and 25–26. 6/18: *The Sopranos*, Episodes 13–14 and 25–26. Beginning 7/1: "Behind the Mirror: American Film in the 1950's." 7/1: *In a Lonely Place* (1950); *Bigger Than Life* (1956). 7/2: *Kiss Me Deadly* (1955); *The Big Knife* (1955). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—6/21: "New Filmmakers Short Program." *You Got Me, Now Take Me* (1998); *Sunnyside* (1999); *Daniel* (2000); *Climax* (1999). 6/22: "The Films of Jean Rouch." *Les Maîtres Fous (The Mad Masters); The Lion Hunters*



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(1965); *Escalator Over the Hill* (1970); *Jaguar* (1954); *Une Simple Histoire* (1958). 6/23: *Chronicle of a Summer* (1961); *Escalator Over the Hill; The Seedling* (1999). 6/24: *The Seedling* (1999); *Moi, Un Noir* (1959); *Escalator Over the Hill; Chronicle of a Summer; August in June: Hello and Goodbye: Before and After.* 6/25: *Les Maîtres Fous (The Mad Masters)* (1954); *The Lion Hunters; Escalator Over the Hill; Jaguar.* "Remembering Lucia Dlugoszewski." *Visual Variations on Noguchi* (1945); *Lucia Performs* (1963); *Moi, Un Noir.* "Essential Cinema." *Composition #2, Contrathemis* (1941); *Stop Motion Tests* (1942); *Color Sequence* (1943); *Little Stabs at Happiness* (1959–67). 6/27: "Austrian Cultural Institute Presents." *Nordrand (North Side)* (1998). 6/28: "New Filmmakers Short Program." *Collision* (1995); *Bumps* (1992); *Smooch* (1999); *A Very Natural Thing* (1973). 6/28–6/30: "Ninth Italian Summer Film Festival." *Beyond the Clouds* (1994). 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas—6/20: *California Split* (1974). 6/21: *The Little Girl Who Sold the Sun* (1999). 6/22: *Mahanagar* (1963). 6/24–6/25: "Village Voice Best of '90s." 6/24: *Lessons of Darkness* (1992). 6/25: *Sátántangó* (1994). 6/26: *3 Women* (1977). 6/27: *Thieves Like Us* (1974). 6/28: *Madam Satan* (1930). 6/29: *Devi* (1962). 6/30: *Blood Simple* (1985). 7/1–7/2: "Village Voice Best of '90s." 7/1: *The Thin Red Line* (1998). 7/2: *Goodfellas* (1990). 7/3: *Nashville* (1975). 30 Lafayette Ave., Brooklyn (718-623-2770).

Film Society of Lincoln Center (The Walter Reade Theater)—Through 6/29: "The 11th Annual Human Rights Watch International Film Festival." 6/20: *Harmed Forces* (1999); *Borders* (1999); *Our House in Havana* (2000); *I Was Born a Black Woman* (2000); *Daring to Resist* (1999); *Zylkon Portrait* (1999); *The Lady* (1999). 6/22: *Daring to Resist; Zyklon Portrait; Live Free or Die* (2000); *Our House in Havana; I Was Born a Black Woman; 900 Women* (2000). 6/23: *The Lady; 900 Women; Nuyorican Dream* (1999); *Garage Olimpo* (1999). 6/24: *Good Kurds, Bad Kurds: No Friends but the Mountains* (2000); *ICC: A Call for Justice* (2000); *La Boda* (2000); *Live Free or Die* (2000); *Public Enemy* (1999). 6/25: *Daring to Resist; Live Free or Die; La Boda; Homeland; Garage Olimpo.* 6/26: *Live Free or Die; Garage Olimpo; Children of Shatila* (1998); *Naim & Wadee'a* (1999); *The Jahalin* (2000); *Nuyorican Dream.* 6/27: *The Punishment* (1999); *The Job* (1999); *Public Enemy.* 6/28–6/29: *Public Enemy; The Punishment; The Job; Good Kurds, Bad Kurds: No Friends but the Mountains; ICC: A Call for Justice; Children of Shatila; Naim and Wadee'a; The Jahalin.* Opening 6/30: "Time and Again: The Cinema of Alain Resnais." 6/30–7/1: *Smoking* (1993); *No Smoking* (1993). 7/2: *T'aime, Je T'aime* (1967). 7/3: *Smoking.* 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 members, $4.50 seniors, $3 "Movies for Kids."

Museum of Modern Art—Through 6/27: "From the Archives: Early Sound Cinema." 6/20: *The Smiling Lieutenant* (1931). 6/22: *Palos Brudefaerd* (1934). 6/26: *The Jazz Singer* (1927); *Shaw Talks for Movietone News* (1928); *The Sex Life of the Polyp* (1928); *Steamboat Willie* (1928); *St. Louis Blues* (1928); *Black and Tan/Black and Tan Fantasy* (1929). 6/27: *The President Vanishes* (1934). 11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors, no admission fee for children 16 and under when accompanied by an adult.

Ocularis—6/25: *Latcho Drom* (1994). 6/26: "Open Zone," an open screening for local filmmakers. At Galapagos, 70 N. 6th St., Williamsburg, Brooklyn; 718-388-8713; $5.

The Screening Room—"Midnight Blaxploitation Film Series." 6/23, 6/24, and 7/1: *Foxy Brown.* "Weekend Classics." 6/25: *Breakfast at Tiffany's* (1961); *Willy Wonka and the Chocolate Factory* (1971). 54 Varick St. (212-334-2100); $9 ($6 for Sunday-brunch patrons).

Two Boots Pioneer Theater—6/21–6/22: *Mifune* (1999); *Better Living Through Circuitry* (2000); *Young Dr. Freud.* 155 E. 3rd St. (212-254-3300); $9, $6 for seniors.

YWCA Cine-Club—Through 7/30: "The Surreal World of Luis Buñuel." 6/24–6/25: *The Great Madcap* (1949). 7/1–7/2: *The Exterminating Angel* (1962). 610 Lexington Ave., at 53rd St. (212-735-9717); $6 members, $7 nonmembers.

theater

A Winter's Tale...Mike Albo...Ridicu-Fest

Broadway

Previews and Openings

The Man Who Came to Dinner—Nathan Lane and Jean Smart star in this comedy about a snooty writer who wreaks havoc on the happy home of some plain Midwesterners. By Moss Hart and George S. Kaufman. $50–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Previews begin 6/20 for a 7/27 opening. Through 10/1. *American Airlines Theatre, 227 W. 42nd St. (212-719-1300).*

Now Playing

Aida—The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).*

Annie Get Your Gun—Bernadette Peters plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat). $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back (No, not the mouse). Andrea McArdle blanches and blushes as the fair maiden; Steve Blanchard roars and repents as the Beast. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—So many ways to skin a cat—but none of them seem to work! $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/7/82. Through 9/10. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) $20–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200).*

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Copenhagen—A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Dame Edna: The Royal Tour—Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman. (Simon: 11/2/99.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/2. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Dirty Blonde—Brash actress-author Claudia Shear stars in her new play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$60. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation, but the lead does have his haircut. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director and his swivelin'-hips-and-bowler-hat aesthetic. $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at

Opening
Ethnic Albonian

Columnist, monologuist, and now playwright Mike Albo is living the freelancer's typically disjointed life. When he's not dispensing advice as *Out* magazine's love columnist, the 31-year-old Albo consults with a professional astrologist to write "Horoscopes From the Lavender Planet" for the Webzine *Word* (Taurus: "You are your own docudrama. . . . Every movement has meaning, every statement has weight.") And he's been finishing his delicately titled autobiographical novel, *Hornito: My Lie Life,* out in October from HarperCollins. Now, after very two successful one-man shows downtown, Albo has written his first real play—but he's not exactly comfortable as a playwright. "I thought it would be a lot of fun to sit back in the audience every night, but it's nerve-racking," he says. "At least when you're performing, you have some way to release all that tension. Now I just have to *sit* there." Albo's play *Sex-o-theque* (cast, pictured) takes place in a futuristic world where actors live as mindless automatons in isolated chambers and families are viewed as "robotic product receptacles" by advertising overlords. Despite the anti-WTO overtones, Albo says his work is just a "silly, screwy play" in which a maniacal marketer goes bonkers for a girl on a raunchy sitcom. Albo sympathizes with the marketer. "When I was a kid and my pituitary gland was working finally," Albo says, "I'd watch this one guy, Jon-Erik Hexum, this really, really minor TV star—but a big, hunky, gorgeous actor guy. He died in '87 or '89, when he shot himself with a stage gun," Albo recalls, "but I remember watching him and thinking, 'I feel so much for you, you have to be feeling the same thing, because this is way too strong.' " Of course, Albo says age has given him a little perspective: "You see how cheesy your lust was, and that's kind of depressing." (See "Off-Off Broadway.") **LOGAN HILL**

Photograph by Pom Lampson.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

Jackie Mason—Much Ado About Everything—Jackie Mason is not so funny as Dame Edna (who is?) but still damned funny. He is politically incorrect, and glories in it with ecstatic gloat. (Simon: 1/17/00.) $65–$55. Tues.–Sat. at 8, Sun. at 3. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

Jekyll & Hyde—Sebastian Bach rocks. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Jesus Christ Superstar—Yeah, he's the Messiah, but what he really wants to do is sing. $26–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—What a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical*. (Simon: 12/1/97.) $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Macbeth—Kelsey Grammer (*Frasier, Cheers*) and accomplished Shakespearean actress Diane Venora star in this summer's highest-profile Shakespeare. The Royal Shakespeare Company's Terry Hands directs. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box Theater, 239 W. 45th St. (212-239-6200).*

Miss Saigon—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly*. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 12/31. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

A Moon for the Misbegotten—Thanks to Eugene O'Neill's artistry, the character of Josie is true enough to be a riveting character when incarnated by the right actress, and Cherry Jones is a transcendent actress; when Cherry is in bloom, she is, like her namesake trees, worth a pilgrimage from the four corners of the earth. As James, Gabriel Byrne gives a complementarily moving performance as a lost soul in a dying body. There is a meatiness, a tenacity of grip, and, finally, a grandeur, which this production captures. (Simon: 4/3/00.) $60–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

The Music Man—Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As she has steadily demonstrated, she is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. Susan Stroman's production has other assets as well, but Craig Bierko, the incumbent Harold Hill, gives an impersonation of Preston rather than a performance. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

The Phantom of the Opera—Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200).*

The Real Thing—The clever Tom Stoppard tells a fairly simple story as trickily, as cleverly as possible. He has lots of fun with his assorted adulteries, and his dialogue suitably sparkles. The current revival is less pleasurable than the 1984 American premiere, which had the proper sets and was better directed. Still, Stoppard is one of our few brainy and literate dramatists and once again warms up Broadway's intellectual climate by several balmy degrees. (Simon: 4/24/00.) $35–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Barrymore Theatre, 243 W. 47th St. (212-239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100).*

The Ride Down Mt. Morgan—Shakespearean star and Starfleet captain Patrick Stewart plays Lyman Felt, a bigamist businessman who must confront his two wives after an accident, in Arthur Miller's drama. $55–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/23. *Ambassador Theatre, 215 W. 49th St. (212-239-6200).*

Riverdance—This revamped version returns to New York with a more global feel, featuring flamenco and South African vocals, along with Irish singer Brian Kennedy and dancers Pat Roddy and Eileen Martin. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (212-307-4100).*

Rose—In Martin Sherman's new play, Olympia Dukakis plays a Jewish woman who sits on a Miami Beach park bench and reflects on her life. $30–$60. Mon.–Sat. at 8, Sat. at 2. *Lyceum Theatre, 149 W. 45 St. (212-239-6200).*

Saturday Night Fever—Flared pants! $30–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Swing!—The dance marathon continues. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

Off Broadway

Previews and Openings

The Bubbly Black Girl Sheds Her Chameleon Skin—This new musical with book, music, and lyrics by Kirsten Childs stars LaChanze (*Ragtime, Once on This Island*). Directed by Wilfredo Medina; choreography by A. C. Cuilla. $47.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. In previews for a 6/20 opening. Through 7/9. *Playwrights Horizons, 416 W. 42nd St. (212-279-4200).*

The Comedy of Errors/The Iliad: Book One—The British and American Aquila Theatre Company returns with two performances in repertory. $20–$35. *Errors*: Thurs. at 8 and Sat. at 3 and 9. *Iliad*: Fri. at 7 and 9, and Sun. at 3 and 7. In previews for 6/29 and 6/30 openings, respectively. *Hemmerdinger Hall, 100 E. Washington Square Place (212-307-4100).*

The Crumple Zone—A new comedy by Buddy Thomas about five men during a holiday weekend. $35. Mon., Wed.–Sat. at 8, Sun. at 3 and 7. Previews begin 6/23 for a 6/28 opening. *Rattlestick Theatre, 224 Waverly Place (212-532-8887).*

The Dance on Widow's Row—A new comedy about four rich widows by Samm-Art Williams (*The First Breeze of Summer, Home*). Produced by New Federal Theatre. $25. Wed.–Fri. at 7:30, Sat. at 3 and 8, Sun. at 3. *Henry Street Settlement, 466 Grand St. (212-353-1176).*

Eat the Runt—Audience members pick which roles the eight Mefisto Theatre company members will play in this surreal story about the hiring of a grants manager at an art museum. $12. Wed.–Mon. at 8.; after 6/27: $35. Tues.–Sun. at 8. *Altered Stages, 212 W. 29th St. (212-760-5940).*

F-Stop—Olga Humphrey's new comedy follows a photographer who falls for a martial-arts star and gets caught up in a kidnapping. $12. Fri., Sat., and Mon. at 8. In previews for a 6/26 opening. Through 7/15. *HomeGrown Theatre, 2628 Broadway, at 99th St. (212-229-7500).*

The Flame Keeper—Amos Kamil's new play about a Jewish professor's return to Berlin in 1946. $45. Mon., Wed., Thurs., Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. In previews for a 7/6 opening. *47th Street Theatre (212-239-6200).*

Previews
Asia Major

Now in its twenty-second season, the Pan Asian Repertory, one of the most prominent producers of Asian-American theater in the country, presents 'The Poet of Columbus Avenue,' a new romantic comedy by Dennis Escobedo starring Les JN Mau (pictured, near right, with Charlee Chiv). Previews begin June 21. (See "Off Broadway.")

Judith Shakespeare Company's Festival 2000—Feminist interpretations of *Julius Caesar* and *The Comedy of Errors,* directed by Joanne Zipay. $15. Tues.–Fri. at 8, Sat. and Sun. at 2 and 8. 6/25–7/22. *Mint Theater, 311 W. 43rd St. (212-352-8887).*

Michigan Impossible—Robert Christophe's new comedy tracks a part Irish, part African-American, part Native American man's search for identity. $35. Tues.–Sat. at 8, Sat. at 2. In previews for a 6/21 opening. Through 9/22. *John Houseman Studio A, 450 W. 42nd St. (212-279-4200).*

Off the Meter—John Ahlers directs Peter Zablotsky's new play about a cabdriver and an investment banker who concoct a get-rich-quick scheme together. $35. Mon.–Sat. at 8, Sat. at 3. In previews for a 6/22 opening. *Hudson Guild Theatre, 441 W. 26th St. (212-532-8887).*

The Poet of Columbus Avenue—Dennis Escobedo's new romantic comedy. $45. Wed.–Sat. at 8, Wed., Sat., Sun. at 2:30. Previews begin 6/21 for a 6/28 opening. Through 7/23. *Theatre Four, 424 W. 55th St. (212-239-6200).*

Spinning Into Butter—As part of the Lincoln Center Festival, Daniel Sullivan (*A Moon for the Misbegotten, Dinner With Friends, Proof*) directs Hope Davis in Rebecca Gilman's new play about a racial controversy at a small Vermont college. $50. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 7/27 opening. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

Now Playing

Anonymous—A novelist who works in advertising is set up with a batty nutritionist and a mafioso in Glen Merzer's new comedy. Directed by Pamela Berlin (*Steel Magnolias, Crossing Delancey*). $40. Tues.–Sat. at 8, Sat. at 2 and Sun. at 3. *McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

Bruce Vilanch: Almost Famous—A one-man show about the mad, mad, mad world of Tinseltown by *Hollywood Squares* regular and comedy writer Bruce Vilanch. $35–$40. Mon.–Sat. at 8:30. Through 7/1. *Westbeth Theatre Center, 151 Bank St. (212-307-4100).*

The Countess—Gregory Murphy's costume drama about the love triangle of John Ruskin, his wife, and painter John Everett Millais. $40–$55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Lambs Theatre, 130 W. 44th St. (212-997-1780).*

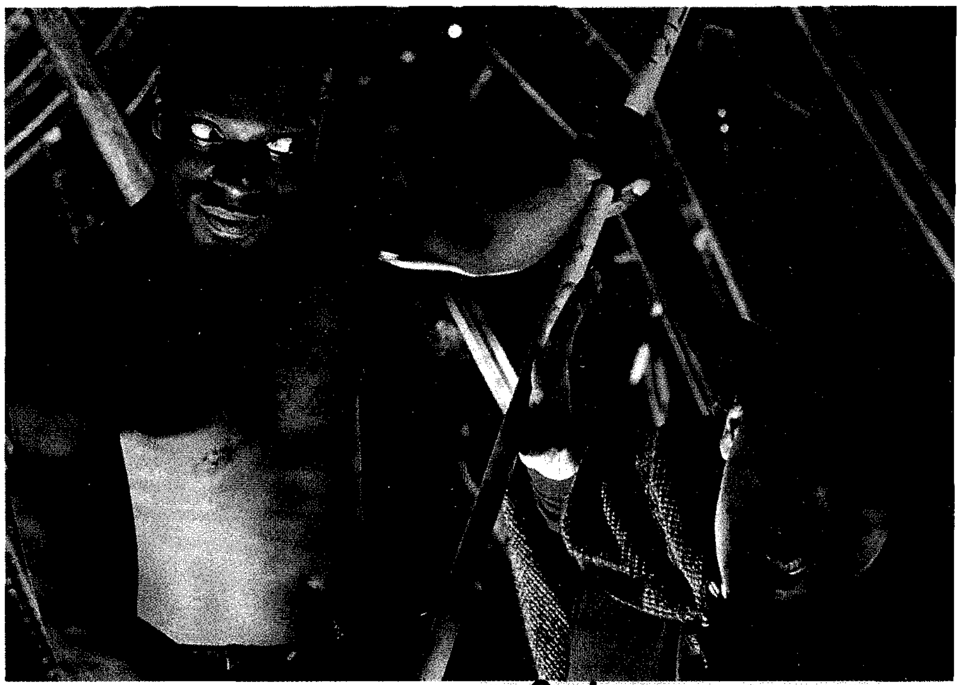
Current Events—*See Simon, p. 147.* $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. *MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).*

De La Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking a sweat. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) $30–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

The Director—In Nancy Hasty's new play, a once-famous director has fallen from grace and is working as a janitor, until a young playwright enlists his skills—theatrical, that is, not custodial. $37.50–$40. Mon.–Sat. at 8, Sat. at 3. *Arclight Theatre, 152 W. 71st St. (212-279-4200).*

The Donkey Show—A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Very fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. *El Flamingo, 547 W. 21st St. (212-307-4100).*



Onstage
Silly Season

The heat is on. Beginning June 22, Nada presents *Ridicu-Fest,* "a camp theater retrospective" that features freakish downtown classics like Charles Busch's *Theodora: She-Bitch of Byzantium* and Charles Ludlam's *Der Ring Gott Farblonjet* (pictured)—plus new works like *House/Wives,* which is billed as a sort of *A Doll's House*–meets–*The Stepford Wives*–meets–the Wooster Group. Seriously. Opens June 22. (See "Off–Off Broadway.")

The Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

for colored girls who have considered suicide/when the rainbow is enuf—The twenty-fifth-anniversary production of Ntozake Shange's work stars Jackée and is directed and choreographed by George Faison (*The Wiz*). $45–$49. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theater, 111 W. 46th St. (212-239-6200).*

Forbidden Broadway Cleans Up Its Act—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, and exuberantly enacted by Mark Setlock, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

The Ginger Man—Dublin Theatre presents Irish scribe J. P. Donleavy's adaptation of his novel of the same name. $30–$40. Tues.–Sat. at 8, Sun. at 3. Through 7/2. *Irish Arts Center, 553 W. 51st St. (212-581-4125).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

It Ain't Over 'Til the First Lady Sings—Hailing from that most unfunny city, Washington, D.C., the cornball political comedy troupe Capitol Steps brings jokes about Hillary, Rudy, etc. to our punchline-starved city. $45. Tues.–Sat. at 8, Wed., Thurs., and Sat. at 2:30. Through 9/2. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Jitney—This is the revised version of August Wilson's first play, the start of what became a ten-part series, still in progress, about African-American lives, one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in the Pittsburgh of 1977. It is so vividly written, acted, and directed (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) $51. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/3. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

Joe Fearless (A Fan Dance)—*Sports Night* onstage: A rabid fan tracks his b-ball obsession in Liz Tucillo's new play. $35. Mon.–Fri. at 8, Sat. at 3 and 8. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

Kiki & Herb: Playing for Time—The downtown duo open their first open-ended Off Broadway run, after practically reinventing cabaret theater with renditions of crooner classics and slightly less Algonquin tunes by the likes of Patti Smith, Suicidal Tendencies, and Christina Aguilera. $12–$15. Fri.–Sun. at 7:30. *Fez, 380 Lafayette St. (212-533-2680).*

The Laramie Project—In November 1998, one month after Matthew Shepard's murder, director Moisés Kaufman (*Gross Indecency: The Three Trials of Oscar Wilde*) traveled with his company to Laramie, Wyoming, just as Shepard's death was becoming a catalyst for hate-crime legislation nationwide. Six visits and several hundred interviews later, Kaufman and members of his company present a set of sampled monologues about the town and the murder. $25–$55. Mon. and Wed.–Sat. at 8, Sun. at 3 and 7:30. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

Murdered by the Mob—Interactive off-line entertainment with a three-course dinner, door prizes,

Photograph by Phillip Friedman.

Previews

Xmas in July

In Shakespeare's 'The Winter's Tale,' King Leontes goes "aboard a new ship to purge melancholy and air himself." This summer, you can air yourself out in Central Park—and observe the king's tormented state when Shakespeare in the Park kicks off with this chilly comedy, starring Keith David, Aunjanue Ellis, and Bronson Pinchot (pictured above left, with Michael Stuhlbarg). Previews begin June 21. (See "Off Broadway.")

death, dancing, and acting awards for best audience participation. $55. Fri. at 7:30, Sat. at 7. *Arno Ristorante, 141 W. 38th St. (800-687-3374).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Neil Simon's Hotel Suite—*See Simon, p. 147.* $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

Night Maneuver—Two brothers battle in this 1983 play by Howard Korder (*Search and Destroy, A Boy's Life*). $15. Tues.–Sat. at 8, Sun. at 5. Through 7/9. *Trilogy Theatre, 341 W. 44th St. (212-489-1632).*

Night of the Assassins—Jose Triana's play about three siblings locked in a basement, who re-enact the murder of their parents. $20. Wed.–Sat. at 8, Sat. and Sun. at 3. Through 6/25. *Intar 53 Theatre, 508 W. 53rd St. (212-279-4200).*

Our Lady of Sligo—Sinéad Cusack plays the lead in Sebastian Barry's drama about the destructive relationship of an Irish couple. Directed by Max Stafford-Clark. $30–$40. Tues.–Sat. at 8, Sun. at 3. Through 7/2. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$80. Mon. and Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Over the River and Through the Woods—A comedy about four meddling Italian-American grandparents. $49.50. Mon.–Wed., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Proof—More math onstage! Mary-Louise Parker plays a young woman who faces an elusive mathematical proof, a would-be lover, and Dad, a very sharp mathematician. Directed by Daniel Sullivan (*Moon for the Misbegotten*). $50. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. *MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

Straight-Jacket—To conceal his sexuality and keep his starring role in *Ben Hur,* a leading man marries the studio boss's secretary in Rock Hudson-era Hollywood. Written and directed by *Spin City* producer Richard Day. $47.50. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *Playhouse 91, 316 E. 91st St. (212-307-4100).*

Syria, America—Four pals struggle with their sexuality in a conservative Syrian Jewish community. $20. Wed.–Sat. at 8. Through 7/8. *Greenwich Street Theatre, 547 Greenwich St. (212-604-4222).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88 *(212-239-6200).*

The Vagina Monologues—Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. Through 6/25: Linda Ellerbee, Calista Flockhart, and Lisa Gay Hamilton. 6/27–7/9: Melissa Joan Hart, Carol Kane, and Phylicia Rashad. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Wake Up and Smell the Coffee—The latest one-man wonder by Eric Bogosian. $29.50–$49.50. Tues.–Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 3. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

When They Speak of Rita—The Foote family presents a new drama by Daisy Foote, starring Hallie Foote and directed by Pulitzer- and Oscar-winning writer Horton Foote. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 6/26. *Primary Stages, 354 W. 45th St. (212-333-4052).*

Women Wonders—This festival of plays by American women features actress Judith Light and readings of *A Raisin in the Sun* by Lorraine Hansberry, *Look Homeward, Angel* by Ketti Frings, and *Trifles* and *Suppressed Desires* by Susan Glaspell. $15. Call for schedule. Through 6/28. *Century Center Ballroom Theatre, 111 E. 15 St. (212-982-6782).*

Off-Off Broadway

And God Created Great Whales—Avant-garde composer-performer Rinde Eckert, with Nora Cole, presents a superb and surprising performance about a composer who loses his mind while racing to finish an opera based on *Moby-Dick.* Presented by Foundry Theatre. $25. Tues.–Sat. at 8, Sun. at 4. *DTW's Bessie Schönberg Theatre, 219 W. 19th St. (212-924-0077).*

The Butter and Egg Man—The Jean Cocteau Rep presents George S. Kaufman's 1925 comedy, in which a midwestern doofus learns about Broadway, the hard way. $24–$30. Tues.–Sun. at 8, Sat. at 3. Through 6/25. *Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

Chekhov Vaudevilles—Eleven of Chekhov's vaudevilles in the renovated porn palace. $15–$20. Call for schedule. *Nada Show World Theater, Eighth Ave. and 42nd St. (212-586-7829).*

The Designated Mourner—Wallace Shawn's new play. $20. Mon.–Sat. at 7. Through 7/15. *21 S. William St. (212-532-8887).*

Hands Afire—Firebrand Staceyann Chin, one of New York's best and fiercest spoken-word performers, rants and reflects on a childhood in Jamaica, her immigration to New York, her sexuality, her family, and Mayor Giuliani, whom, she threatens, she wants to make "so scared he has to hire two black butch bodyguards." Directed by Will Pomerantz. $15. Sundays at 9:30. Through 6/25. *45 Bleecker, 45 Bleecker St. (212-505-2367).*

High—Asian-American performance trio Slant, who do a fantastic tribute to Connie Chung, present their sixth musical show. $12. Thurs.–Sun. at 7:30, Sun. at 2:30 and 7:30. Through 6/25. *La MaMa E.T.C., 74A E. 4th St. (212-475-7710).*

The Picture—Tony Torn stars in Eugene Ionesco's classic, in which a "Large Gentleman" haggles with a painter over a work of art. $15. Through 7/1. *CHA, 135 W. 42nd. St. (212-206-7188).*

Poor Fellas—A comedy about minor-league baseball players by former athlete Marc Palmieri. $12. Wed.–Sat. at 8. Through 6/24. *Phil Bosakowski Theatre, 354 W. 45th St. (212-532-8887).*

The Ridicu-Fest—Nada's festival of "high camp." $12–$15. Call for schedule. 6/22–7/23. *Nada Classic, 167 Ludlow St., and Nada ShowWorld, 675 Eighth Ave. (212-420-1466).*

Romeo and Juliet—Up-and-coming Shakespeare company Moonwork presents the ultimate tear-jerker. $15. Wed.–Sun. at 8, Sun. at 3. Through 6/30. *Connelly Theater, 220 E. 4th St. (212-279-4200).*

Sexotheque—Downtown solo favorite Mike Albo's first play. $15. Wed.–Sat. at 8. Through 6/24. *Kraine Theater, KGB, 85 E. 4th St. (212-777-6088).*

Shakespeare in the Park(ing) Lot—A free (!) Mod and R&B production of *As You Like It* presented by Expanded Arts. Free. Wed.–Sat. at 8. *Located in the municipal parking lot across the street from 85 Ludlow St. (212-358-5096).*

Sistah Supreme—An autobiographical one-woman show by Liza Colon-Zayas. $25. Wed. and Thurs. at 7:30, Fri. and Sat. at 7:30 and 10. 6/28–8/26. *P.S. 122, 150 First Ave. (212-477-5288).*

Surface Transit—Talented spoken-word performer, actress, and playwright Sarah Jones presents her one-woman show. $25. Wed.–Sat. at 8:30, Fri. and Sat. at 11. Through 8/26. *P.S. 122, 150 First Ave. (212-477-5288).*

Venus & Adonis—Puppets perform Shakespeare's peom, in which love momma Venus seduces that total hottie Adonis. Free. Thurs.–Sun. at 6:30 Through 8/13. 6/22–6/25: Fort Tryon Park. 6/29–7/2: St. Albans Park. *(212-387-2051).*

Photograph by Carol Rosegg.

art

Chardin...Maude Schuyler Clay...Laylah Ali

Galleries

Solos

Madison Avenue and Vicinity

James Lee Byars—Three installations by the American artist (1932–1997) from the past three decades, two of which have not been previously exhibited in the United States; through 8/14. Werner, 4 E. 77th St. (212-988-1623).

Stan Dann—Whimsical wood reliefs of various kinds of shoes; through 7/21. Stone, 113 E. 90th St. (212-987-4997).

André Raffray—Paintings, drawings, and works in other media that re-create great masterpieces of the past by Courbet, Duchamp, Mondrian, Picasso, Turner, and others; through 7/7. Moeller, 167 E. 73rd St. (212-988-4500).

57th Street Area

Robert Arneson—A survey of the ceramic self-portrait sculptures from the seventies and eighties; through 7/21. Franklin Parrasch, 20 W. 57th St. (246-5360).

Eugenie Baizerman—Still-life and figurative paintings by a Polish-born artist (1899–1949); through 7/28. Zabriskie, 41 E. 57th St. (212-752-1223).

Andy Goldsworthy—Two new site-specific works, including a wall made of clay and a "rush line" drawing composed of reeds woven together; through 7/17. Lelong, 20 W. 57th St. (212-315-0470).

William Kentridge/Steve McQueen—New drawings and small figurative bronze reliefs/A film and a slide projection. Through 7/14. Goodman, 24 W. 57th St. (212-977-7160).

Donald Sultan—Recent prints and drawings of enlarged, simplified images of flowers, smoke rings, eggs, and fruit; through 7/14. Ryan, 24 W. 57th St. (212-397-0669).

SoHo and TriBeCa

Herbert Bayer—Paintings, drawings, photographs, and photomontages by the Austrian-born artist and designer (1900–1985) who studied at the Bauhaus, served as one of its directors, and later lived and worked in the United States; through 7/21. Kent, 67 Prince St. (212-966-4500).

Ellen Berkenblit—Recent paintings and drawings; through 7/15. Kern, 558 Broadway (212-965-1706).

Raoul Hague—Five large-scale, carved wood sculptures made between 1969 and 1978; through 7/29. Lennon, Weinberg, 560 Broadway (212-941-0012).

Erika Knerr—A 750-square-foot suspended cloth structure of dyed paintings sewn together with antique quilting squares; through 7/14. Fung, 537 Broadway (212-334-6242).

Louis Monza—Drawings from the sixties through early eighties by a self-taught, Italian-born artist (1897–1984) who was a socialist and pacifist and spent most of his life in California; through 7/21. Ross, 568 Broadway (212-343-2161).

Ulrike Ottinger—Film stills by a German avant-garde filmmaker; through 7/7. Zwirner, 43 Greene St.

Photography

Muddy Waters

When she arrived in New York in the fall of 1974, Maude Schuyler Clay did what any aspiring photographer would do: She made a few calls. "My first cousin Bill Eggleston was friends with Stephen Shore, so I called Stephen and he told me they needed a receptionist at the Light Gallery," recalls the fifth-generation Mississippian, then just Maudie Schuyler, of her gilt-edged entrée into New York's photography world. By 1987, Schuyler had moved on from the defunct gallery to jobs as a photo editor at *Vanity Fair* and other magazines; had been married to the photographer Langdon Clay for eight years; and was well into a body of her own work, an ongoing series of color portraits taken in natural light. She was also about to give birth to her first child—an event, combined with her mother's impending death from cancer, that propelled her home to the town of Sumner, in the heart of the Mississippi Delta. "We kept saying we'd go back to civilization, but we've pretty much made the decision to be Mississippians," says Clay of herself and her husband, now the parents of three, all of whom share Clay's ancestral home. "Every time we open a closet, there's a clatter of old bones," jokes Clay, who also inherited her given names—Minnie Maude May—from her mother and grandmother. ("People had some great laughs in New York when they found out what my real name is.") What Clay could not have anticipated from her home turf, however, was a photographic commission. "This doctor landed in the Delta on one of those do-gooder doctor things—he came to this very depressed area—and he wanted photographs of the Delta for his clinic's walls. I didn't realize he was speaking about a black-and-white project. I thought he'd come around, that he'd see that the world is in color." He didn't, and Clay, who had never worked in black-and-white, began shooting the elegiac Delta landscapes that are currently on view at Ariel Meyerowitz Gallery (580 Broadway, near Prince Street; through July 14) and in a new book, *Delta Land* (University of Mississippi Press; $35). As it turned out, the project, which lasted from 1993 to 1998, was a perfect one for Clay—an excuse to reacquaint herself with her home county, Tallahatchie, and with Leflore, Quitman, Holmes, Sunflower, Yalobusha, and others. It also, on occasion, called for literal leaps of faith, as when Clay spotted a flock of snow geese in a field while driving to a cousin's wedding in Columbus, Mississippi. "It was February, and I was dressed to the nines, wearing my Manolo Blahnik stiletto heels, and I told my husband I had to sacrifice the shoes—you know what it's like to walk in spiked heels in deep mud," drawls Clay. "But they cleaned up pretty well." EDITH NEWHALL

(212-966-9074).

Ben Potter—Paintings and sculptures that refer to the natural world; through 7/28. Gibson, 568 Broadway (212-925-1192).

Kevin Wixted—New paintings that continue the artist's investigations of color relationships through juxtapositions of different kinds of patterns; through 7/14. Beitzel, 102 Prince St. (212-219-2863).

Chelsea

John Ahearn—Painted cast-plaster portraits of the artist and members of his community on New York's East 100th Street; through 7/28. Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

Laylah Ali—Paintings from the artist's ongoing "Greenhead" series that depict enigmatic interactions between prisoners, amputees, ecclesiastical figures, police, and other characters; through 7/7. 303, 525 W. 22nd St. (212-255-1121).

Michael Brennan—Recent paintings; through 7/15. Schoormans, 508 W. 26th St. (212-243-3159).

Deborah Butterfield—New cast-bronze sculptures of horse forms; through 7/30. Thorp, 210 Eleventh Ave. (212-691-6565).

Günter Förg—Recent abstract paintings that draw on the works of Barnett Newman, Clyfford Still, and other Abstract Expressionists; through 7/28. Luhring Augustine, 531 W. 24th St. (212-206-9100).

Janine Gordon—New work; through 7/1. XL, 504 W. 22nd St. (212-462-4111).

Roberto Juarez—New large-scale abstract paintings whose compositions of lines, circles, and squares were influenced by the renovation of Times Square as viewed through the windows of the artist's studio; through 7/31. Miller, 524 W. 26th St. (212-366-4774).

Julia Scher/Abbas Kirrostami—New work by both; through 7/14. Rosen, 525 W. 24th St. (212-627-6000).

Carla Klein—Paintings that depict images of empty containers and architectural spaces in a predominantly monochromatic palette; through 7/14. Bonakdar Jancou, 521 W. 21st St. (212-414-4144).

Dylan Stone—A project that comprises snapshot photographs of each block of the island of Manhattan; through 7/7. Klagsbrun, 526 W. 26th St. (212-243-3335).

Other

Jane Masters—Silverpoint drawings of overlapping biomorphic forms that suggest studies of natural phenomena; through 7/14. Davies, 23 Commerce St. (212-243-6840), Wed.–Fri, 12–6, Sat. 12–5.

Group Shows

Madison Avenue and Vicinity

Americas Society—680 Park Ave. (212-249-8950). "Art of the Americas From the Chase Manhattan Collection: Icon + Grid + Void," paintings, sculpture, and photographs from the bank's collection by North, South, and Central American artists, among them Caldas, Ceemin, González-Torres, Porter, Rockburne, Serrano, Vaisman, Wall; through 7/30.

Castelli—59 E. 79th St. (212-249-4470). Works on paper by Colson, John, Morris, Ruscha, Starns, Therrien, Weiner; through 8/4.

Knoedler—19 E. 70th St. (212-794-0550). "The Collector as Patron in the Twentieth Century," postwar and contemporary art from the collections of five prominent living collector-patrons and an archival section, "Profiles in Patronage," drawn principally from the gallery's own 154-year-old archive; through 7/31.

57th Street Area

Danese—41 E. 57th St. (212-223-2227). "Reconfiguration," works by Basquiat, Bevilaqua, Condo, Narumi, Penck, Salle, Smith, Wiliams, Winkfield, others; through 7/21.

De Nagy—724 Fifth Ave. (212-262-5050). Photographs of Maine and New York City by Rudy Burckhardt, and paintings, photographs, and drawings of Burckhardt by his fellow artists, among them Blaine, Grooms, Gross, Hannah, Jacquette, Katz, Mazur, Schneeman; through 7/28.

Fischbach—24 W. 57th St. (212-759-2345). "Gone Fisching: Selected Paintings of Summer," works that depict images of summer leisure by 27 gallery artists, among them Brown, Dodd, Holland, Kraft, Nick, Rickert, Sullivan, through 8/31; works on paper by the American realist John Button (1929–1982), through 7/7.

Schmidt-Bingham—41 E. 57th St. (212-888-1122). "Water," works on the theme of water by Cage, Cook, Kass, Weber; through 7/21.

SoHo and TriBeCa

Art in General—79 Walker St. (212-219-0473). "Private Worlds," works by Amos, Banach, Greenwold, Heffernan, Greenwold, Kardon, Tewes, Wong, others; through 7/8; "On Translation: The Adapter," a collaborative project between Muntadas and the Department for Public Appearances; through 7/8.

Artists Space—38 Greene St. (212-226-3970). "Anywhere But Here," works by Ancalmo, Brambilla, Goldfarb, Katchadourian, Yasinsky, others; "Transitional Home," works by Chalayan, Coates, Dixon, Thorogood, others; project by D'Nell Larson; through 7/22.

Blum—99 Wooster St. (212-343-0441). "Lux et Tenebrae," a selection of print portfolios published by Peter Blum Edition over the past twenty years, including works by Baldessari, Bourgeois, Cucchi, Fischl, Katz, Rabinowitch, Turrell, Yanagi, others; through 9/9.

Deitch Projects—76 Grand St. (212-343-7300). "Sentimental Education," an exhibition curated by David Rimanelli for which 12 artists were asked to create their own visual responses to Gustave Flaubert's novel, *Sentimental Education*; through 7/29.

Hoffman—429 W. Broadway (212-966-6676). Works in glass or depicting glass, by Africano, Averbuch, Calderon, Frey, Hirst, Raffael, others; through 7/29.

Kelly—43 Mercer St. (212-343-2405). "Inside Out: Reality or Fiction?", a Joseph Cornell box from 1954 and photographic works that use Cornell's constructed boxes as a point of departure, by Bäckström, Casebere, Höfer; through 7/21.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (212-691-5956). Project Space 1: Recent works by Mark Hadjipateras; Project Space 2: Recent works by Bill Burns; through 7/1.

Audiello—526 W. 26th St. (212-675-9082). "Nothing in Common," works by Djerejian, Fisher, Hawkins, Kurland, Mesa-Pelly, Rowley; through 7/21.

BosePacia Modern—508 W. 26th St. (212-989-7074). Works from and inspired by India by Brown & Green, Dube, Chakravarty, Durvasula, Hirshkowitz, Schiff, Sundaram; through 7/20.

Cheim & Read—521 W. 23rd St. (212-242-7727). "Opulent," paintings and sculpture that emphasize sumptuous textures, physical density, and richness of color, by Benglis, Burton, Cemin, Milhazes, Ofili, Perrone, Taaffe, Uslé; through 9/1.

Cooper—534 W. 21st St. (212-255-1105). Works that explore aspects of color, form, and light by Aldrich, Cinto, Elliasson, Fernández, Gillick, Marclay, Pardo; through 7/21.

Dee/Glasoe—529 W. 20th St. (212-924-7545). Works that explore sexual ambiguity, by Amer, Craig-Martin, Currin, Hoey, Phillips, Schorr, Wada, others; through 7/22.

Erben—516 W. 20th St. (212-645-8701). Paintings, photographs, and works in other media by Nelson, Monastyrskij, Rossiter, Vargas-Suarez; through 7/28.

Feigen Contemporary—535 W. 20th St. (212-929-0500). "Maximal Minimal," abstract paintings by Blake, Bovasso, Gwyn, Kaneda, Lyon, Rosmarin, Uglow, others; through 8/4.

Greene Naftali—526 W. 26th St. (212-463-7770). "Kool Aid," works by Gartrell, Inoue, James, Korty, Pruitt; through 7/29.

Meltzer—516 W. 20th St. (212-727-9330). "Game On!", works on the theme of sports by 14 artists, among them Bowers, Chiappa, Dodge, Kimmel, Lambert, Steinfeld; through 7/28.

Sikkema—530 W. 22nd St. (212-929-2262). Drawings and works on paper by Dentz, Dupuis, Herrera, James, Muniz, Pepe, Root, Sillman; through 7/14.

Silverstein—520 W. 21st St. (212-929-7902). "Between Grains of Sand and Microchips," works of art incorporating glass by Benglis, Ben Tre, Lipski, Ferguson, others; through 7/9.

Sonnabend—536 W. 22nd St. (212-627-1018). "Retrospective," works by gallery artists celebrating the gallery's new location; through 7/30.

White Columns—320 W. 13th St. (212-924-4212). "Women of the World: A Global Collection of Art," works by women artists from 177 countries around the world that express each artist's experience of being a woman; through 7/15.

Photography

Baumgartner—418 W. 15th St. (212-633-2276). New photographs by Baker, Geiger, Jennings, Kereszi, Lambert, Pearlstein, Schaesberg; through 7/29.

Manuel Alvarez Bravo—A 50-year survey of the Mexican modernist's abstractions, beginning with his earliest works of the twenties; through 7/8. Throckmorton, 153 E. 61st St. (212-223-1059).

Maude Schuyler Clay—Black-and-white photographs of the Mississippi Delta flatlands; through 7/14. Meyerowitz, 580 Broadway (212-625-3434).

Cuban Art Space—124 W. 23rd St. (212-242-0559). Photographs of Havana by nine American photographers, among them Alonso, Borstein, Lewin, O'Dell, Whitaker; through 7/8.

Günter Forg—Color photographs of the Bata Shoe Works, in Zlijn, Czech Republic; through 7/14. Burgin, 243 W. 18th St. (212-462-2668).

Paul Graham—Recent photographs from the "Paintings" series that depict the extreme sexual graffiti, drawings, cancellations, erasures found in London's cruising toilets; through 7/21. Rubin Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Greene—525 W. 22nd St. (212-462-4123). The first U.S. exhibition of the London Photographic Awards, an annual photographic competition based in London that attracts entrants from countries all over the world; through 7/20 (closed 7/1–4).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 12–6; $6, $4 students and seniors. "James Nachtwey: Testimony." A retrospective of works by the documentary photographer known for his images of human conflict and struggle; through 7/23. . . . "A Durable Memento: Portraits by Augustus Washington, African American Daguerreotypist." The first exhibition of the work of one of a small group of African American daguerreotypists whose work has been identified; 6/24–9/24.

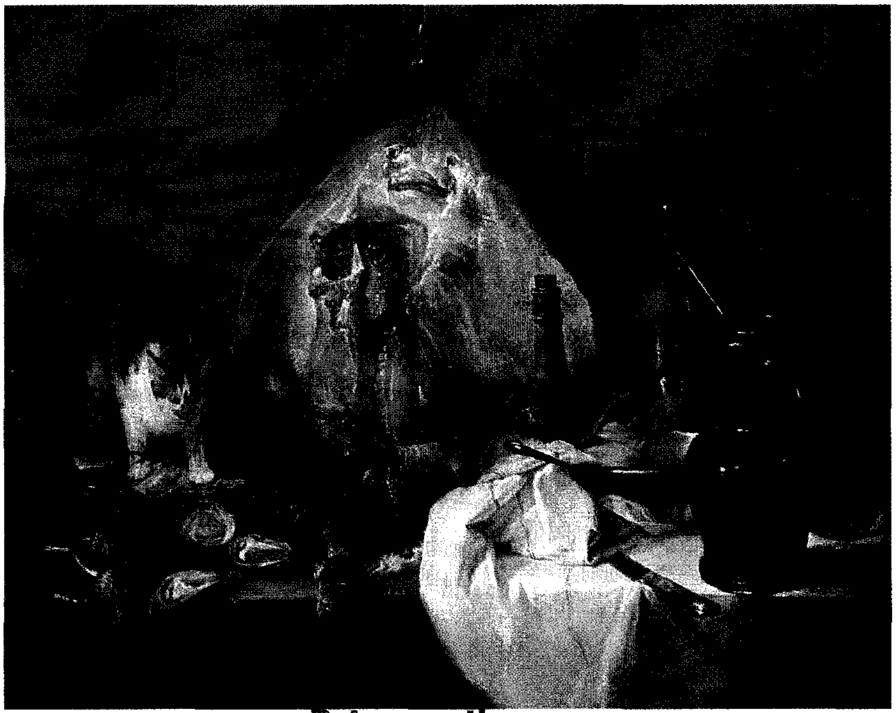
Newseum—580 Madison Ave. (212-317-7596). "The Pulitzer Prize Photographs: Capture the Moment," featuring more than 100 Pulitzer Prize–winning photographs taken between 1941 and 1999; through 9/23.

John Phillips—Photographs of the poet and pilot Antoine de Saint-Exupéry taken shortly before he disappeared while flying on a reconnaissance mission from Sardinia to the south of France in 1944; through 7/1. Scalo, 560 Broadway (212-334-9393).

Rocky Schenk—Photographs of highways, trees, the sea, and other everyday sights manipulated to read as painterly abstract compositions; through 7/7. Benrubi, 52 E. 76th St. (212-517-3766).

Juergen Teller—Photographs from the projects "Go-Sees" and "Miss Worlds," the former chronicling a year of meetings between the London-based pho-

Ground Rules:
In the summer, galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.



Retrospective
Ray Man

When it came to ennobling the ordinary, no one did it better than the French master Jean Siméon Chardin (1699–1779). Still, few of the artist's paintings—many of which are now gathered in the retrospective "Chardin"—display that gift as powerfully as 'The Ray,' 1725–26, a work on loan from the Louvre (and in that museum's collection since 1796) whose gruesome central image of a gutted ray struck Marcel Proust as "the nave of a polychrome cathedral." At the Metropolitan Museum of Art, 1000 Fifth Avenue; June 27 through September 3.

tographer and aspiring models and the latter a series of portraits of Miss World contestants; through 7/28. Lehmann Maupin, 39 Greene St. (212-965-0753).

Ubu—16 E. 78th St. (212-794-4444). "Snapshots: The Ordinary Extraordinary," works dating from the early twentieth century through the sixties by unknown photographers; through 7/21.

Weegee—The first exhibition devoted to the photographer's distorted images, among them distortions of Marilyn Monroe, Richard Nixon, the Empire State Building, and Coney Island; through 7/28. Marks, 523 W. 24th St. (212-243-0200).

Museums

American Craft Museum—"Judy Chicago: Resolutions: A Stitch in Time." A millennium project that is a collaboration between Chicago and a group of needleworkers using a variety of techniques; through 9/3. . . . "Sandy Skoglund: Breathing Glass." An installation in the museum's atrium space consisting of thousands of miniature, mechanized dragonflies; through 9/3. . . . "Tommy Simpson: Garden of the Heart." The sculptor and furniture designer's own life-size version of an ancient Persian garden; through 9/3. . . . "Peter Chang: A Visionary." Jewelry and sculptural objects by a Glasgow-based jewelry designer; through 9/3. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Body Art: Marks of Identity." The history of body art in the U.S., Europe, Africa, New Zealand, and elsewhere, highlighting objects and practices dating back to circa 2000 B.C.; through 8/30. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Bronx Museum of the Arts—"Good Business Is the Best Art: Twenty Years of the Artists in the Marketplace Program." Works by Tomie Arai, Rina Banerjee, Prudencio Irazabal, Fabian Marcaccio, Sara Sosnowy, and others; through 9/3. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art—"William Merritt Chase: Modern American Landscapes, 1886–1890." Paintings of outdoor scenes in Brooklyn and Manhattan by the American landscapist; through 8/13. . . . "Maxfield Parrish, 1870–1966." The first critical survey of the works of the American artist, including paintings, drawings, prints, photographs, artifacts, and ephemera; through 8/6. . . . "Vivian Cherry: A Working Street Photographer 1940s–1990s." Photographs documenting social conditions in the Lower East Side garment industry, Depression-era Harlem, Brooklyn neighborhoods, and Times Square, as well as images showing the 1950s demolition of Manhattan's Third Avenue El; through 8/6. . . . "African Masterworks From the Collection of Beatrice Riese." African art collected by the painter Beatrice Riese, who has lived in New York since 1949; through 9/10. . . . "Urban Glass." A collaboration between Urban Glass, the New York Center for Contemporary Glass in downtown Brooklyn, and the Brooklyn Museum of Art, consisting of works by contemporary glass artists that were inspired by objects in the museum's collection; through 9/3. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"National Design Triennial: Design Culture Now." Recent works by 83 American designers and design firms; through 8/6. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dahesh Museum—"In the Footsteps of Goethe: Paintings and Drawings From German Collections." Plein-air sketches and finished paintings of the Italian landscape by Achenbach, Böcklin, Ittenbach, von Schadow, and other German artists who trained at the Düsseldorf Academy between 1826 and 1859; through 8/19. 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Drawing Center—"A Sketch of Yaddo: The 1950s." Drawings and original musical and literary manuscripts made by artists, writers, and composers who were invited for residencies at the Saratoga Springs artists' retreat in the fifties; 6/21–7/26. . . . "Selections Summer 2000." Works on paper by emerging artists; 6/21–7/26. 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

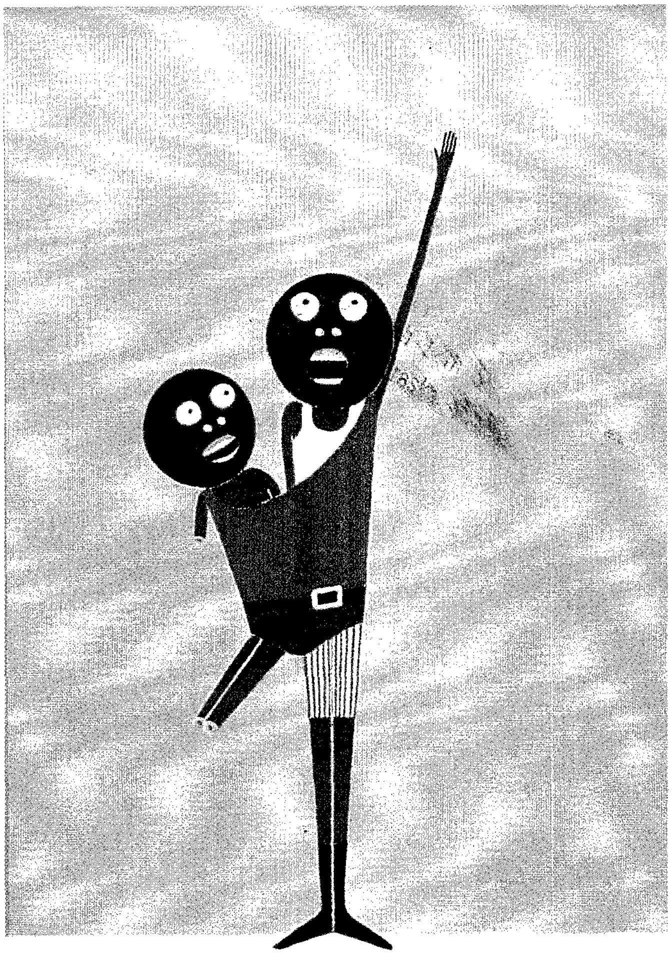
Grey Art Gallery—"Rudy Burckhardt and Friends: New York Artists of the 1950s and '60s." Photographic portraits of artists by Burckhardt, who died last year at the age of 85, juxtaposed with works by those artists from the New York University Art Collection, as well as a selection of Burckhardt's films and photographs of New York cityscapes; through 7/15. 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum—"1900: Art at the Crossroads." An exhibition organized in collaboration with the Royal Academy of Arts, London, offering a radical reassessment of artistic cross-currents at the turn of the century, featuring works by Balla, Bouguereau, Degas, Eakins, Kandinsky, Matisse, Mondrian, Picasso, and others; through 9/10. . . . "Project for a New Guggenheim in New York City." Models and other works developed by the museum in collaboration with architect Frank Gehry; through 9/15. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 students and seniors.

Jewish Museum—"Anni Albers." The first comprehensive New York exhibition of the Bauhaus-trained textile designer's work, including more than 200 works created between 1924 and 1978, among them unique wall hangings and weavings, drapery and upholstery fabrics, wall coverings, fabric swatches, texture studies, room dividers, jewelry, prints, and drawings; through 8/20. . . . "Paris in New York: French Jewish Artists in Private Collections." Paintings and sculpture by Jewish artists working in Paris from 1907 to 1939, among them Marc Chagall, Sonia Delaunay, Jacques Lipchitz, Amedeo Modigliani, Chaim Soutine, and Max Weber; through 6/25. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Chardin." A major loan exhibition of works by the French still-life and genre painter Jean Siméon Chardin (1699-1779), known for his lifelike portrayals of animals, birds, and fruit; 6/27–9/3. . . . "Vernacular Photographs From the Thomas Walther Collection." Anonymous photographs dating from the twenties through the sixties; through 8/27. . . . "American Modern: 1925–1940—Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. . . . "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. . . . "Perfect Documents: Walker Evans and African Art, 1935." Photographs by Evans depict-

Photograph courtesy of the Metropolitan Museum of Art.



Talent Cartoon imagery takes a severe turn in Laylah Ali's cheerily colored, precisely rendered gouache paintings of attenuated figures acting out stark narratives of violence, betrayal, and humiliation. At 303 Gallery, 525 West 22nd Street; through July 7.

Photograph courtesy of 303 Gallery.

ing the African sculpture exhibited in MOMA's groundbreaking 1935 exhibition; through 9/3. . . . "David Smith on the Roof." A selection of stainless-steel sculptures displayed on the Iris B. Gerald Cantor Roof Garden; through 11/30. . . . "Fireworks! Four Centuries of Pyrotechnics in Prints and Drawings"; through 9/17. . . . "John Singer Sargent: Beyond the Portrait Studio, Paintings and Drawings From the Collection." Works made by the artist (1856–1925) during his travels in Europe and America; through 9/10. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

Morgan Library—"Treasures From the Royal Tombs of Ur." An exhibition organized by the University of Pennsylvania Museum of Archeology and Anthropology comprising jewelry, musical instruments, tools, weapons, cylinder seals, human remains, and other objects and artifacts from the ancient Sumerian city-state of Ur; through 9/10. . . . "Saint-Exupéry's Little Prince." A selection of Antoine de Saint-Exupéry's original preparatory drawings for *The Little Prince*, as well as pages from his revised handwritten manuscript; through 8/20. . . . "Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic church during the Middle Ages and the Renaissance; through 10/15. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

El Museo del Barrio—"The S-Files/The Selected Files." Works by U.S.-born Latinos and New York City–based Latin American artists who submitted work to the museum for review over the past year; through 9/24. . . . "Ernesto Pujol: Conversion of Manners." A site-specific installation that incorporates photographs and vintage Carthusian, Franciscan, and Jesuit habits; through 9/24. 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—"Beads, Body, and Soul: Art and Light in the Yorùbá Universe." The historic section of a two-venue exhibition shared with the Studio Museum in Harlem (see listing), consisting of crowns, thrones, coronets, necklaces, slippers, and other beaded objects made by the Yorùbá in Nigeria and the Republic of Benin; 6/21–8/27. . . . "Africa by Africans: A Photographic Essay." Images of Africa from the colonial era to the present taken by African photographers; 6/21–8/27. Museum for African Art, 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art—"The Art of William Edmondson." The first major New York retrospective of sculptures by the self-taught American sculptor since 1937, when he was the first African-American artist to have a one-person show at the Museum of Modern Art; through 8/27. Two Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Making Choices," the second cycle of MOMA2000 exhibitions: "The Marriage of Reason and Squalor." A survey examining opposites as they occur in single works of art; through 9/19. . . . "The Raw and the Cooked." Works by unschooled, outsider, and naïve artists; through 9/19. . . . "Useless Science." The efforts of artists who mimic the methods and conventions of scientists; through 9/19. . . . "The Dream of Utopia/Utopia of the Dream." Abstract and Surrealist works by Dalí, Ernst, Malevich, Mondrian, others; through 8/22. . . . "Modern Living 1." Post–World War I designs from the de Stijl, Bauhaus, and Constructivist movements; through 8/22. . . . "Walker Evans & Company." Photographs by Evans and by photographers who influenced him or were influenced by him; through 8/22. . . . "Modern Art Despite Modernism." Works by Albright, Balthus, Cadmus, Freud, Hopper, Rivera, others; through 8/22. . . . "Art Is Arp." Works from the twenties, including wood reliefs, string reliefs, cardboard cutouts, prints, illustrated books, collages, and sculpture; through 8/22. . . . "Giorgio Morandi Etchings"; through 8/22. . . . "War." Works created in response to the threats and effects of mass mobilization and violence; through 8/22. . . . "Graphic-Photographic: The European Revolution in Graphic Design and Photography in the 1920s"; through 8/22. . . . "New York Salon." A cross-section of painting and sculpture that marked the beginning of the New York School's rise to prominence; through 9/26. . . . "The Observer: Cartier-Bresson After the War"; through 9/26. . . . "Seeing Double." An exploration of the theme of pseudoscience through artworks that mimicked scientific methods, and of the absurd as a philosophical, literary, and artistic concept; through 9/26. . . . "Shigeru Ban: A Paper Arch"; through 8/1. . . . "Project 70: Jim Hodges, Beatriz Milhazes, Faith Ringgold." Banners by each artist displayed on the museum's 53rd Street façade; through 10/31. . . . "Projects 72: John Armleder and Piotr Uklanski"; through 8/1. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"Under the El." Images of New York City life in prints, watercolors, and drawings from the museum's collection; through 12/3. . . . "New York Now: Contemporary Works in Photography." Images of New York and New Yorkers from the museum's collection; through 10/15. . . . "Elegant Plate: Three Centuries of Precious Metals in New York City." Objects of silver, gold, and other metals from the museum's collection that were used in or near New York from the early eighteenth century through the twentieth; through 9/24. . . . "Ordinary People, Extraordinary Lives: 100 Years of Labor in New York City." Photographs and oral histories documenting the lives of New York City's workers over the past century; through 7/16. . . . "New York: Songs of the City." More than 50 pieces of lavishly illustrated sheet music for songs celebrating New York; through 9/10. . . . "The New York Century: World Capital, Home Town, 1900–2000." An exhibition of objects from the museum's collection conceived by the design firm Pentagram; through 7/9. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology—"Louise Dahl-Wolfe, The American Image." A full-scale retrospective of the noted fashion photographer's work, including still-lifes and portraits of Mae West, Cecil Beaton, Eudora Welty, and others; through 8/12. Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design—"American Spectrum: Paintings and Sculpture From the Smith College Museum of Art." A traveling exhibition drawn from one of the foremost institutional collections of eighteenth-, nineteenth-, and twentieth-century American art, including works by Albers, Homer, Hopper, Inness, Kline, O'Keeffe, Sargent, and others; through 9/10. . . . "The Watercolors of Charles Hawthorne." Watercolors spanning the years 1915 to 1930 by the founder of the Cape Cod School of Art; through 7/30. . . . "Stuart Davis in Gloucester." Approximately 45 paintings and watercolors of Gloucester on Cape Ann in Massachusetts made by the artist between 1915 and 1934; through 7/30. 1083 Fifth Ave. (212-369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $5.

New Museum of Contemporary Art—"Picturing the Modern Amazon." Images of physically strong women in paintings, drawings, videos, sculptures, photographs, and other media by more than 60 contemporary artists, among them Matthew Barney, Judy Chicago, Nicole Eisenman, Jane Hammond, Mary Ellen Mark, Nancy Spero, and Cindy Sherman; through 7/2. . . . "Tiborocity: Design and Undesign by Tibor Kalman." A retrospective of the late designer's work in print, film, video, and product design, including more than 200 pieces from his personal collection; the archives of M&Co., the design firm he founded in 1979; and his contributions as editor-in-chief of the Benetton-sponsored magazine *Colors*; through 8/7. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New-York Historical Society—"New York Inside Out." A juried exhibition of photographs by New Yorkers documenting their own lives at home; through 8/20. . . . "Stork Club." An exhibition tracing the history of New York's legendary nightclub through letters and business records, photographs, menus, and accessories bearing the nightclub's logo; through 10/1. . . . "Jessie Tarbox Beals: On Assignment." Works by America's first female photojournalist; through 7/9. . . . "Without Sanctuary: Lynching Photography in America." Photographs documenting lynchings in America from the 1870s through the 1950s; through 8/13. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center—"Around 1984: A Look at Art in the Eighties." Works by a selected group of artists who were practicing in the eighties, among them Basquiat, Bickerton, Clemente, Cragg, Calle, Halley, Holzer, Kapoor, Koons, Salle, Schnabel, Steinbach, Sherman; through 9/30. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art—"Art at Work: Forty Years of the Chase Manhattan Collection." More than 120 contemporary artworks from the bank's collection, by Acconci, Barney, Clemente, Close, Gober, Nauman, Prince, Sherman, Wegman, others; through 10/1. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Studio Museum in Harlem—"Beads, Body, and Soul: Art and Light in the Yorùbá Universe." The contemporary section of a two-venue exhibition shared with the Museum for African Art (see listing), consisting of works by African and African-American artists drawing on the decorative traditions of the Yorùbá of Nigeria and the Republic of Benin, including beaded paintings, banners, and sculpture; 6/21–8/27. 144 W. 125th St. (212-864-4500), Wed. and Thurs. 12–6, Fri. 12–8, Sat. and Sun. 12–6; $5, $3 students and seniors.

Whitney Museum of American Art—"The Art of Alice Neel." A retrospective exhibition of paintings by the American artist (1900–1984) known for her unflinching portraits of her friends, family, neighbors, and fellow artists; 6/29–9/17. . . . "Synapsis Shuffle." A project by Robert Rauschenberg that comprises 52 silk-screened paintings intended to be reassembled into compositions of between three and seven panels by longtime friends or colleagues of the artist; 6/29–10/8. . . . "Carnival Strippers: Photographs by Susan Meiselas." Photographs of women who perform strip tease for a living taken at rural New England fairs in the seventies; through 9/10. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–9 (pay what you wish every Thurs. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris—"Shahzia Sikander: Acts of Balance." The first one-person museum exhibition of the Pakistan-born artist's work, comprising an installation of wall paintings and a mural-size, three-panel painting that combine Islamic and Hindu artistic traditions with elements of Western art and popular culture; through 7/7. 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's East—219 E. 67th St. (212-606-0430). 6/28 at 10 and 2: "European and Asian Furniture, Decorative Arts, and Carpets Including a Selection of Miniature and Children's Furniture." On view from 6/24. 6/29 at 2: "Wine." 7/10 at 1: "Fine Antique Arms and Swords." On view from 7/6.

Doyle—175 E. 87th St. (212-427-2730). 6/28 at 10: "Fine Furniture, Decorations and Paintings." On view from 6/24.

Sotheby's—1334 York Ave., at 72nd St. (212-606-7000). 6/26 at 10:15 and 2: "Books." On view from 6/24. 6/27 at 10:15 and 2: "Coins." On view from 6/24. 6/28 at 10:15 and 2: "Arcade Paintings." On view from 6/24. 6/29 at 10:15, 2, and 6: "Disney." On view from 6/24.

Swann Galleries—104 E. 25th St. (212-254-4710). 6/22 at 10:30 and 2:30: "Nineteenth & Twentieth Century Literature Sets & Bindings." On view from 6/17.

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YOU'VE JUST MISSED THE FIRST SIGN OF BREAST CANCER IF YOU DIDN'T SEE THE SMALL DOT IN THE UPPER LEFT HAND CORNER. Because it can start that small inside your breast. That's why a yearly mammogram is a must, especially if you're over 50. Doctors agree that the older you get, the higher the risk of breast cancer. But early detection increases your chance of successful treatment. While you may have missed the first sign of breast cancer, a mammogram won't. For more information, please call the American Cancer Society at 1-800-ACS-2345.

A MAMMOGRAM. EARLY DETECTION IS THE BEST PROTECTION.

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Manhattan

Lower New York

Bari—Downstairs, this perpetually bustling café attracts SoHo shoppers taking time out for cappuccino, sandwiches, and a view of the always entertaining street scene. Ascend the spiral staircase for a more substantial meal in the loftlike dining room, which features a wood-burning oven and grill and dishes like spice-rubbed duck breast with bok choy, crispy roasted halibut, and broiled asparagus with browned Parmesan and bread crumbs. *529 Broadway, at Spring St. (212-431-4350). (M) AE, MC, TM, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (212-406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (212-791-WINE). (I) AE, DC, MC, V.*

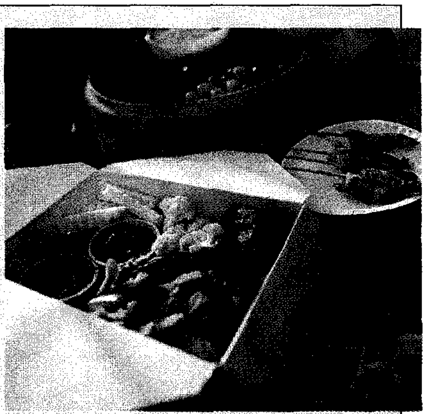
The Greatest Bar on Earth—This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers, curious club kids, and the inevitable tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like fried calamari, barbecued ribs, and sushi. Live music Tuesday through Saturday. *1 World Trade Center, 107th floor (212-524-7000). (M) AE, DC, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (212-228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag.

Data
Package Deals

You've got good intentions. You've got the basket, the corkscrew, the mosquito repellent. What you're lacking is the time and energy to concoct a picnic spread any more ambitious than the proverbial loaf of bread and jug of wine. And you know what? You don't have to, not when there are people like François Payard willing to whip up a pan bagnat and rhubarb tart to accompany you in grand style to the Philharmonic in the park. You can always rustle up your own alfresco meal at a gourmet market, but we've assembled a list of places that make the menu *and* the food. All they ask is that you call in advance. And inclement weather needn't put a damper on your plans: All summer long, the Lobby Lounge at the Four Seasons Hotel offers an indoor picnic lunch, served from an actual basket. Included within: lemonade or iced tea, potato salad, a lobster or chicken club, cherry "newtons," and brownies. Plus a potted-grass centerpiece. For $42, if you can't make it to a lawn, the lawn will come to you.



Steamer shipping: Kin Khao Market's bamboo picnic.

BASKET CASES	CARE PACKAGES
BUITONI & GARRETTI 1006 Madison Avenue, near 77th Street (212-452-4646)	Feast on Italian panini on house-baked bread, avocado-goat-cheese salad, cookies, and Italian sodas, packed in plastic lunch boxes and available in two sizes ($15 or $25, the latter including a portion of prepared food, fruit, and a serious Italian dessert).
CARRY ON TEA & SYMPATHY 108–110 Greenwich Avenue (212-807-8329)	We might have to settle for the Conservatory Water instead of the Henley Regatta, but that's no reason to forgo a proper British picnic. A half-dozen finger sandwiches (filled with things like egg and watercress, Cheddar and pickle, and cream cheese and cucumber), a salad, soda (like Lilt or ginger beer), and dessert (scones and clotted cream or sherry trifle) costs $12.95. Pimm's and funny headgear not included.
CUCINA & CO. 151 West 34th Street (212-868-2388)	All the essentials for when you want to keep it simple: enough Poilâne bread, cheese and charcuterie, chocolate, and fruit for two ($49.95), packed in a straw basket.
JOSIE'S 300 Amsterdam Avenue, at 74th Street (212-769-3991)	Conceived as a pre-Shakespeare-in-the-Park pit stop, this quasi-vegetarian, health-minded restaurant lets you custom-design your own $18.50 meal. Choices include a tofu-portobello wrap, macadamia-crusted chicken salad, dense dairy-free brownies, and a killer cranberry iced tea.
KIN KHAO MARKET 179 Prince Street (212-529-8425)	This Thai takeout bypasses the basket and fills a bamboo steamer with shrimp chips, shrimp satay, mango-avocado salad, sticky rice, and ginger brownies ($60 for two).
PAYARD PATISSERIE & BISTRO 1032 Lexington Avenue, near 74th Street (212-717-5252)	Included in this $19 classic French picnic lunch are mesclun salad, fruit salad, fruit tart, Evian, and a sandwich of your choice. Foie gras and figs on country bread seems almost too refined for the Sheep Meadow—not that that would stop us.

Photograph by Adrienne Helé.

Private parties. Closed Sundays. *462 Broadway, at Grand St. (212-219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Omen—Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. *113 Thompson St. (212-925-8923). (M–E) AE.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (212-475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (212-431-5093). (I–M) AE, DS, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the cre-

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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Takeout

Just Dough It

Wreaking serious havoc on our 30-days-to-killer-abs program this summer is the recent opening of Il Forno, a tiny new bake shop in Hell's Kitchen. Even if we could resist baker Franco Orlandi's torta della nonna, amaretto cookies, biscotti, and focaccia, we'd still have to contend with his addictively scrumptious bomboloni (at right)—those dense, lemony, vanilla-custard-filled Italian doughnuts—based on his Tuscan grandmother's recipe. (400 West 50th Street; 212-258-3754.)

ative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Wild Blue—In an intimate room that's warm and plushly comfortable but doesn't try to compete with the famous view, chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steakhouse. Exceedingly moist chicken gets a Med-rim treatment with olives and preserved lemons, and buttermilk fried oysters with chipotle cream and spoon bread are an inspired take on an American classic. *1 World Trade Center, 107th floor (212-524-7107). (E) AE, DC, DS, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (212-982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.*

Telephone Bar & Grill—This East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. A youngish crowd gathers here for happy hour (Mondays through Fridays, 4 to 7p.m.) and for a typically hearty Irish breakfast on weekends. *149 Second Ave. (212-529-5000). (I–M) AE, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm

Photographs by Carina Salvi.

evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (212-242-9338). (I–M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Northern Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. A year-round backyard garden is available for private parties. *69 Macdougal St. (212-673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. *42nd St. and Lexington Ave. (212-850-5999). (M–E) AE, CB, DC, DS, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with chipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Fino Ristorante—Every neighborhood needs at least one restaurant like this: solid, reliable, and unpretentious. Regulars flock to this Murray Hill Northern Italian fixture for friendly, attentive service and well-prepared classic dishes like chicken balsamico and pappardella Boscaiola. *4 E. 36th St. (212-689-8040). (M) AE, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Metronome—This 10,000-square-foot Flatiron space is especially well suited to private functions, but even the lone diner (or foursome) will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb, prosciutto, and Brie over herb risotto—satisfying. Live jazz performed Wednesday through Saturday. *915 Broadway, at 21st St. (212-505-7400). (M) AE, CB, DC, MC, TM, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

The Pump Energy Food—There simply isn't any way to cheat at this "Physical Fitness Restaurant" and takeout shop. The falafel is baked, not fried; the tuna is low-sodium; and all the egg dishes are whites-only. In fact there's no fried food at all, no oil period, not even a soda in the house. *113 E. 31st St. (212-213-5733). Also, 40 W. 55th St. (246-6844). (I) AE, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (212-683-0135). (E) AE, DC, MC, TM, V.*

Tivoli Bar and Grill—This midtown restaurant aspires to attract a hip, young crowd. Thus, live music on Thursday night, a D.J. on Saturdays, and a menu heavy on seafood like raw shellfish, fish and chips, and lobster ravioli in seafood broth. There's also a happy hour, with all its attendant grub: chicken wings, mozzarella sticks, nachos, and a complimentary appetizer of the day. *515 Third Ave., nr. 34th St. (212-532-3300). (I–M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (212-683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar—This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. Out-of-towners will feel right at home. *234 W. 42nd St. (212-391-7414). (I–M) AE, MC, V.*

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other

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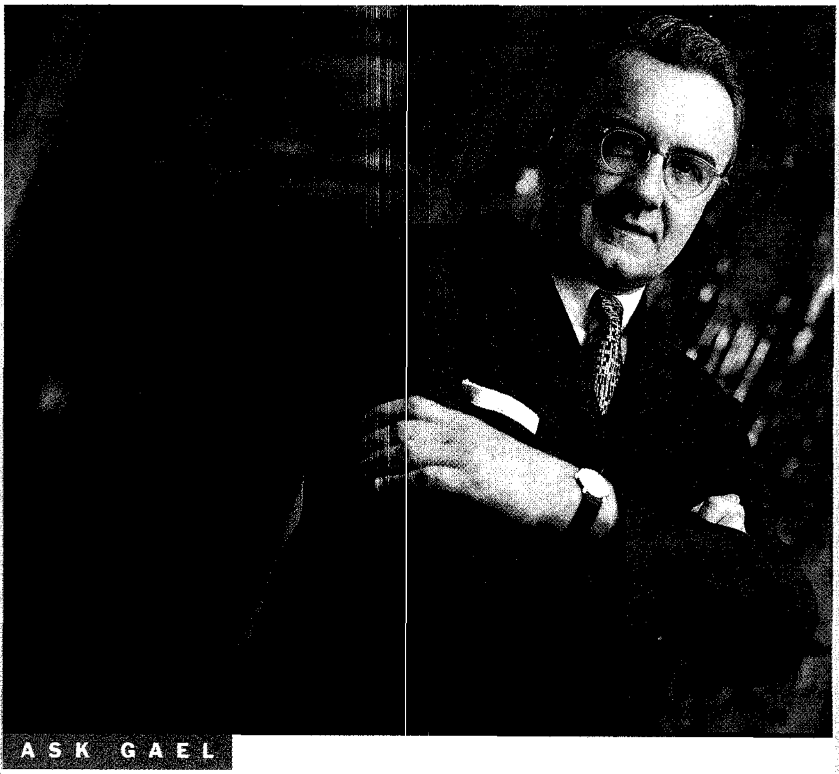

ASK GAEL

Do I have to sacrifice one newborn to get into Ducasse?

If you're not a bonus baby, a trust-fund brat, or an IPO Midas, and money still has some meaning, get an attitude adjustment and sell the family silver. New York gourmands and gourmettes started bombarding the Essex House for bookings back in March, the day France's peripatetic Michelin-seven-star chef/innkeeper/consultant/cuisinary panjundrum announced he would open Alain Ducasse at the Essex House after a $2 million rehab of Les Célébrités. And there's only room for a pitiful 65 derrières, with a single seating per night, just five days a week, and only two lunch days. Strident primary colors have replaced the romantic vintage tenderness. (Fortunately, red and yellow are my colors.) Horns sculpted by Arman (the sculptor known among foodniks for fiddling with Cello's cellos) flare out in bas relief over the doors. The insatiable entrepreneur—who startled food-world savants with his simple Provençal- and Italian-inspired cooking at the Louis XV in Monte Carlo and became the first Michelin three-star hotel chef three years later—is the three-star eminence of Alain Ducasse Paris, titular host of two historic inns, creator of Bar et Boeuf (a one-star surf-and-turf exercise in Monaco), and head of Spoon Food and Wine, a growing chain of do-it-yourself fusion-dining canteens. "It's a machine," he boasts. Asked the inevitable "Don't you miss actual cooking?" he smiles. "I am always cooking in my head." He's thrilled to find American products that live up to his philosophy of excellence—as in delicate gelée of frog's legs and baby chicken wings, or sautéed grenadin of veal and steamed veal breast with spiced tomato caramel, or his chocolate, gold, and raspberries "with unctuous cake for those who love contrasts." Any chance of catching a glimpse of him in his pristine whites? "I will be in all my restaurants all the time," he says. (155 West 58th Street; 212-265-7300.)

highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Hush—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. *17 W. 19th St. (212-989-4874). (I–M) AE, MC, V.*

World Yacht Dining Cruises—Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: a collaboration with some of the city's biggest culinary talents, featuring dishes based on recipes from the Sea Grill's Ed Brown, Aquavit's Marcus Samuelsson, and Montrachet's Remi Lauvand and dessert creations from Payard Pâtisserie, all prepared by World Yacht's executive chef Wayne Tuman. Jacket required. Reserve. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife

Photograph by Bruce Katz.

Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Della Femina—Jerry Della Femina tapped Kevin Penner, the very talented chef from the adman's Hamptons hot spot, to supervise the stoves at his Manhattan outpost. His city food places the same premium on high-quality ingredients in dishes like day-boat halibut, langoustines with black truffles, and rib-eye steak. Sit at the bar, converse with the very able and accommodating bartender, and try to guess the identity of every A- and B-list celebrity in the collage of caricatures. *131 E. 54th St. (212-752-0111). (M–E) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (212-319-9463). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (212-983-5018). (I–M) AE, MC, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Christian Delouvrier's masterful classic French cooking. *2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.*

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

Michael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Nino's Positano—As is the wont of upscale Italian restaurants, this one—a more serene, mural-painted version of Nino's uptown—specializes in the food of a certain region, in this case, the south, and Positano in particular. But the menu still manages to read like the greatest hits of the Italian kitchen, with appetizers like Caprese salad, truffle-buttered asparagus with Parmesan, and lemony fried artichokes. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. Whole roasted branzino is filleted tableside, making it almost as dramatic as Nino's famous lobster fra diavolo for two. *890 Second Ave., nr. 47th St. (212-355-5540). (M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Oscar's—This contemporary American brasserie is named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of such legendary dishes as the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. Designer Adam Tihany transported the history-laden dining room into the twenty-first century with a much-needed face-lift. *Lexington Ave. at 50th St. (212-872-4920). (M) AE, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has broken with mealtime tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the number of courses one selects: $54 for three, $67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.*

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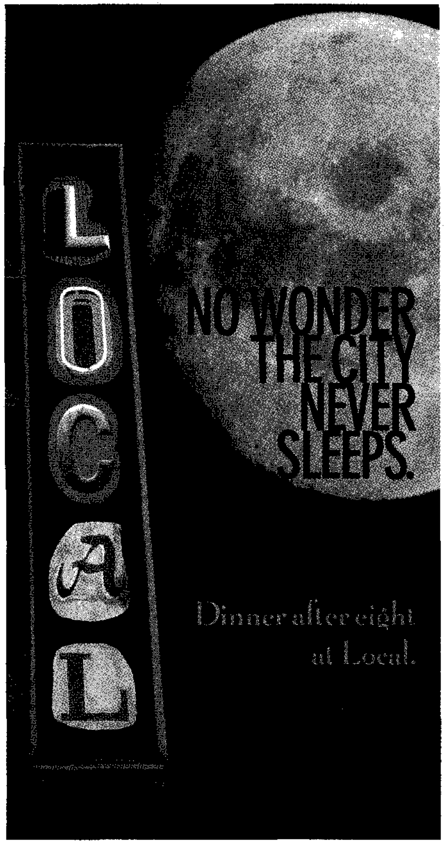
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Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (212-840-6800). (M) AE, CB, DC, MC, V.*

Bar Code—Good clean fun is the revitalized Times Square mantra, and this 24/7 interactive entertainment arcade targeting adults dishes it out. Those who wish to revisit their childhoods—if those childhoods were spent in a high-decibel-level video arcade—celebrate here with chocolate martinis, Mud Slides, B-52s, and the kind of food (wings, pizza, burgers, pot stickers) that doesn't distract too much from the high-tech games. *1540 Broadway, nr. 46th St. (212-869-9397). (I–M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. *863 Ninth Ave., at 56th St. (212-246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (212-541-7777). (M) AE, MC, TM, V.*

Brasserie Bit—With David Ruggerio supervising the kitchen at this new theater-district restaurant, customers can expect a bit of Italian cooking to seep into the French-American brasserie menu. Pre- or post-curtain appetites are sated with hearty fare like braised short ribs with olive-oil-enriched mashed potatoes, and garlic-roasted pork shank. Want something less heavy-duty? Try the European tapas, served at the serpentine zinc bar. *258 W. 44th St. (212-869-4440). (M) AE, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

Langan's—American cuisine in a theater-district shrine to the stars of stage and screen. Food ranges from Black Angus steaks and herb-crusted rack of lamb to crab cakes and marinated duck breast. Theatergoers will want to know about the $23.50 prix fixe dinner, and music lovers about the live jazz and blues on Saturday night and the Sunday jazz brunch. *150 W. 47th St. (212-869-5482). (M) AE, DC, DS, MC, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Local—This theater-district American bistro has lots of cozy booths and turns out sophisticated, refreshingly imaginative fare with international accents but doesn't go overboard. Try the pan-seared scallops with Maine crab cake and sweet-corn chowder; the roasted North Atlantic salmon with spring vegetables; and the excellent desserts. *224 W. 47th St. (212-921-2005). (M–E) AE, DC, DS, MC, V.*

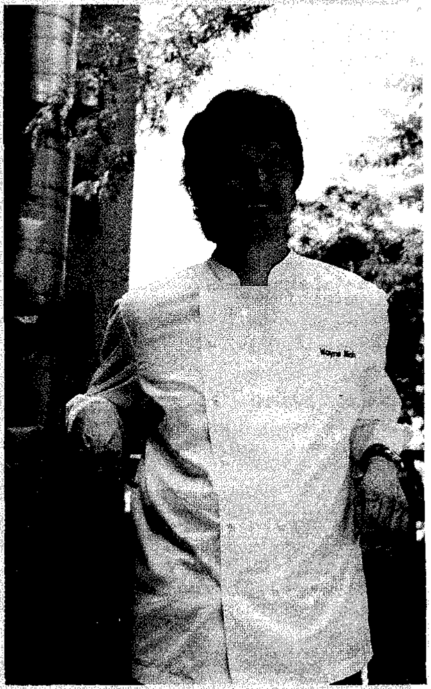
Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—

Opening

Garden Parting

After a $2 million renovation, partners Joseph Scalice and chef Wayne Nish (pictured below) have reopened March, their elegant Sutton Place townhouse restaurant, with a new addition built where the legendarily romantic garden used to be. The main dining room, relocated downstairs, has a vaulted ceiling that echoes the Queensboro Bridge, visible through sloping windows. The atrium mezzanine above features a hand-wrought copper-and-glass skylight and French doors that open onto a porcelain-tiled rooftop terrace. The kitchen, too, has expanded, making room for a five-spit rotisserie and, for the first time, a designated pastry chef, Stacie Pierce (Union Square Cafe, Clementine), whose contributions to Nish's multi-course prix fixe include warm pistachio-peach tart and her signature baked Alaska. (405 East 58th Street; 212-754-6272.)



Photograph by Magdalena Caris.

both solid and liquid—here. *165 W. 47th St. (212-302-0112). (M) AE, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (212-246-3023). (M) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

St. Andrews—In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor consists of wine cabinets, old Scottish Rail posters, and pictures of famous golf courses. The hearty steak-and-seafood menu features dishes like rack of lamb, tenderloin, and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. *120 W. 44th St. (212-840-8413). (I–M) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like chicken breast with lentils, roasted vegetables, and polenta. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, DC, MC, V.*

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. *210 E. 58th St. (212-355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

Gabriel's Bar & Restaurant—Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars alike manages to be unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs in a sauce of dark beer and sage with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. *11 W. 60th St. (212-956-4600). (M–E) AE, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (212-754-6272). (E) AE, CB, DC, MC, V.*

Nirvana—The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, biryanis, kababs, tandooris, and vegetarian dishes. *30 Central Park So. (212-486-5700). (M) AE, MC, TM, V.*

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San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Mark's—Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. *25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (212-877-7818). (I) AE, DC, MC, V.*

Mormando's Steakhouse—Steak, cigars, and bluepoint oysters with salmon caviar—who could ask for anything more? Well, if you could, there's also a grilled seafood special (Maine lobster, oysters, and jumbo shrimp), and a dining room with a skylight. *73 W. 71st St. (212-874-3474). (M) AE, DS, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Opening
Tortilla Chips on a New Block

We've seen burritos that are roomier than the previous premises of Mexican Radio, the popular NoLIta cantina that was small enough to allow unrestricted smoking and thereby alienate claustrophobic nonsmokers (who were forced to order their carnitas and chiles rellenos to go). In its festive new pumpkin-and-teal-painted premises around the corner, there's room to breathe freely (or not), as well as a long bar, frozen margaritas, religious iconography, and an identical menu. (19 Cleveland Place; 212-343-0140.)

Mexican Radio
Mexican RADIO

Photograph by Joe Scafuro.

nightlife

Common...Lou Reed...Elvin Jones

Concerts

Britney Spears—6/27–6/30 at 7:30. *Jones Beach Theater, Wantagh, Long Island (212-307-7171). $29.50–$44.50.*

"Celebrate Brooklyn" Presents Bamboleo/Barbarito Torres—6/23 at 7:30: *Prospect Park Bandshell, Ninth St. at Prospect Park West, Park Slope (718-855-7882, ext. 45); $3.*

"Celebrate Brooklyn" Presents D.D. Jackson—7/1 at 7:30: With Andy Milne's Cosmic Dapp Theory and Austin Clarke. *Prospect Park Bandshell, Ninth St. at Prospect Park West, Park Slope (718-855-7882, ext. 45); $3.*

"Celebrate Brooklyn" Presents Kenny Banks & The Rhythm Makers—6/24 at 7:30: With Chocolate Genius. *Prospect Park Bandshell, Ninth St. at Prospect Park West, Park Slope (718-855-7882, ext. 45); $3.*

"Celebrate Brooklyn" Presents Susan Tedeschi—6/22 at 7:30. *Prospect Park Bandshell, Ninth St. at Prospect Park West, Park Slope (718-855-7882, ext. 45); $3.*

"Celebrate Brooklyn" Presents Toshi Reagon and Big Lovely—6/30 at 7:30: With the Laura Love Band. *Prospect Park Bandshell, Ninth St. at Prospect Park West, Park Slope (718-855-7882, ext. 45); $3.*

The Cure—6/20 at 8. *Jones Beach Theater, Wantagh, Long Island (212-307-7171); $25–$45.*

Hudson River Festival Presents Shawn Colvin and Billy Bragg—7/1 at 3:30. *Battery Park, the Great Lawn. Free.*

Kiss—6/27–6/28 at 7: With Ted Nugent and Skid Row. *Continental Airlines Arena (212-307-7171). $35–$85.*

Lou Reed—6/19 at 8. *Beacon Theater, 74th St. and Broadway (212-307-7171). $40–$75.*

Mary J. Blige—6/20 at 8. *Radio City Music Hall, Sixth Ave. and 50th St. (212-307-7171). $45.*

No Doubt—6/19 at 7:30: With Lit and Black-Eyed Peas. *Jones Beach Theater, Wantagh, Long Island (212-307-7171); $27.50.*

Sting—7/1 at 8. *Jones Beach Theater, Wantagh, Long Island (212-307-7171); sold out.*

Small Stages

Arlene Grocery—6/26: Kevin Brady; Swati; Steak. 6/27: Monque St. Walker; The Even Tide. 6/28: Kaz Silver; Punk/Metal Karaoke. 6/29: Red Betty; Ultrasound; Phoney. 6/30: The Nerve; 33 Hertz; Hatch. *95 Stanton St. (212-358-1633). $.*

Bottom Line—6/23: The Bitchin' Babes; Cliff Eberhardt. 6/24: "Songs From an Unmarried Housewife and Mother, Greenwich Village, USA" featuring Suzzy Roche. 6/26: Music of Frank Zappa, performed by Ed Palermo Big Band. 6/28: Acoustic Alchemy. 6/30: "A Bunch of Songwriters Sittin' Around Singin'," featuring Janis Ian and Jimmy Webb. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom— 6/20: Orchestra Morphine. 6/21: Strangefolk. 6/22: Eels. 6/23: Organic Grooves. 6/24: Kharma Zhu. 6/25: Ian Brown. 6/26: Juliana Hatfield. 6/29: Tom Tom Club. 6/30: Doughty; Soulive. *6 Delancey St. (212-533-2111).*

"Central Park SummerStage"—6/23: Streb; Stilt Dancers of MFOA. 6/24: Common; Tony Allen; Ex-Centric Sound System. 6/25: Simon Shaheen and Qantara. 6/28: New York Grand Opera presents: Verdi's *Un Ballo in Maschera*. 6/29: Randy Newman; Jonathan Richman. 7/1: The Tragically Hip; Jeff Healey Band; Great Big Sea. 7/2: Masters at Work presents: Roy Ayers; Jocelyn Brown; D.J. Jazzy Jeff; Jody Watley; D.J. "Little" Louie Vega. *Central Park SummerStage, Rumsey Playfield, 72nd St., mid-Park (212-360-CPSS, ext. 2777). Free, excluding benefit concerts.*

Cooler—The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, Sonic Youth front man Thurston Moore, and out-and-out freak Beck. 6/21: The Galerkin Method. 6/23: Candy Darlings; The Tarts; Creme Blush. 6/26: Jukeboxer; The Action. 6/30: Screaming Headless Torsos. *416 W. 14th St. (212-229-0785). $.*

Creative Time at the Anchorage—6/22: Ryoji Ikeda; Alain Thibault; Naut Humon with Kaffe Matthews. *The Anchorage is located inside the base of the Brooklyn Bridge, on Cadman Plaza West at the intersection of Hicks and Old Front Streets (212-206-6674, ext. 251). Tickets for the entire series are $40 and can be purchased at Other Music (212-477-8150).*

Fez—Sundays: Jackie Beat, "I Didn't Mean to Turn You On." Thursdays: Mingus Big Band. Fridays, Saturdays and Sundays: Kiki & Herb: "Playing for Time." 6/24: The Billy Nayer Show. 6/25: Lady Bunny. 6/26: Departure Lounge; Spink; Kingsbury Manx. 6/27: Sarah Lentz; Caleb; Darren Jessee. 6/28: Luis Bonilla & Trombonilla. 6/30: Brini Maxwell. 7/2: Lady Bunny. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Hogs & Heifers Honky Tonk North—All shows begin at 10 and admission is free. 6/20: Big Ed & the Side Pockets Blues Jam. 6/21: Moonshine Messiahs; the Sylvester Brothers. 6/22: The Hippy Nuts; Josh Max's Outfit. 6/23: Quickdraw. 6/24: Andy Aledort & the Grove Kings. 6/27: John Wake; Big Ed & the Side Pockets Blues Jam. 6/28: Better Off Dead; Psycho Charger. 6/29: Red Radio Flyer; Dusty Wright & the Bush Hogs. 6/30: Slackjaw. 7/1: Lex Grey. *843 First Ave., bet. 95th and 96th Sts. (212-722-8635).*

Irving Plaza—6/19: Groove Armada. 6/20: Three Doors Down. 6/27: P.O.D. 6/28: Violent Femmes. 6/29: Wynonna. *17 Irving Pl. (212-777-6800).*

Joe's Pub—An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Benefit," a downtown music revue. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house oriented "Love Bazaar" with D.J. MKL. *425 Lafayette St. (212-239-6200).*

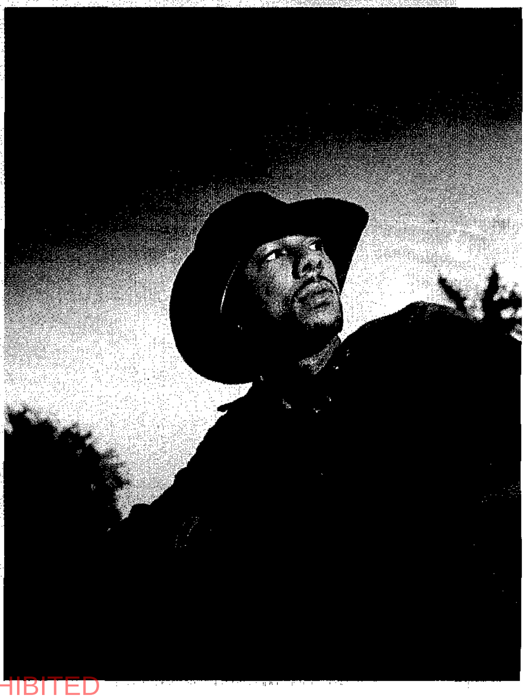
Knitting Factory—6/20: YB02; Dial; Dirty Old Man River; Greg Ribot & the International Conspiracy;

Performance

Good Fela

Like James Brown, whose late-sixties and early-seventies funk shaped the next several decades of R&B, soul, and hip-hop, the late Nigerian saxophonist and band leader Fela Anikulapo Kuti redefined several genres. Merging chicken-scratch guitar funk, jazz improvisation, and African rhythmic traditions, Kuti's "Afro-beat sound" influenced such disparate contemporary music as the tribal house heard at New York clubs like Body & Soul, hip-hop's Afro-centric "Native Tongues" movement, and the percussive world beat of Youssou N'Dour. That influence was generally overlooked until this year, when MCA Records reissued more than two dozen of Kuti's best albums, including the rollicking live performance *Coffin for Head of State*, a blaxploitation send-up called *Expensive Shit*, and the thumping funk of *Yellow Fever*. A more visceral case for Kuti's greatness will be made June 24 at Central Park SummerStage by three very different acts: Common (pictured), a Chicago rapper who recently collaborated with Fela's son Femi on a track for his new album *Like Water for Chocolate;* the Ex-Centric Sound System, an Israeli electronica crew that marries dub reggae's murky bass lines with Afro-beat call-and-response chants; and, most exciting, Tony Allen, Kuti's longtime drummer. Together, they *should* make a strong case that today's rhythm-based music, as varied as it may sound, lives as one nation under Kuti's groove. (See "Small Stages.")

Ethan Brown



Photograph by Christian Lantry.

Freedom Art Quartet. 6/21: Wharton Tiers Ensemble; the Feud; Binary System; Jorge Sylvester Quartet; Andy Milne. 6/22: New Orleans Klezmer All Stars; Dan Rose Trio; Eddy Rollin Ensemble; Chalad. 6/23: Richie Havens; Dayna Kurtz; Kenta Nagai; Mission on Mars. 6/24: Versus; Dimitri Gurevitch Quintet; Iconoclast; G.U.T.; Lily Morton; Gutbucket. 6/25: Rustic Overtones; Peter Mazza; Bruce Eisenbeil. 6/26: Peter Mazza; Joel Newton Situation. 6/27: Klezmer en Buenos Aires; Naftule's Dream; Golden Monkeys; Straylight Dialogues; Adam Klipple Trio. 6/28: Record-release party with the Slip; Mark Whitecage Trio; Dom Minassi Trio; June Melby. 6/29: Bablicon; Terry Cade Quartet; the Blue Room; Chalad. 6/30: Praxis; Bablicon; Terry Cade Quartet; Ravish Momin Trio; David Ullman Quartet. *74 Leonard St. (212-219-3055). $.*

Makor—6/22: Vinicius Cantuaria. 6/24: Groove. 6/25: Ron Affif Solo Guitar. 6/27: "Songwriters Hall of Fame Showcase." 6/28: Seth Glass; Basya Schecter. 7/1: Groove; the Jacob Fred Jazz Odyssey. 7/2: Ted Rosenthal Trio. *35 West 67 St. (212-601-1000).*

Manitoba's—Mondays: Beat Rodeo. Saturdays: Adam Roth. Tuesdays: "Hardcore" with hosts Misstress Formika and Candis Cayne. 6/21: The Hoales. 6/22: "Chick Rock Nite." 6/23: The Brain Surgeons. 6/24: Tom Clark. 6/25: Vasquez. 6/28: The Lone Sharks. 6/29: George Gilmore and the Giblets. 6/30: The Master Plan. *99 Ave. B (212-982-2511).*

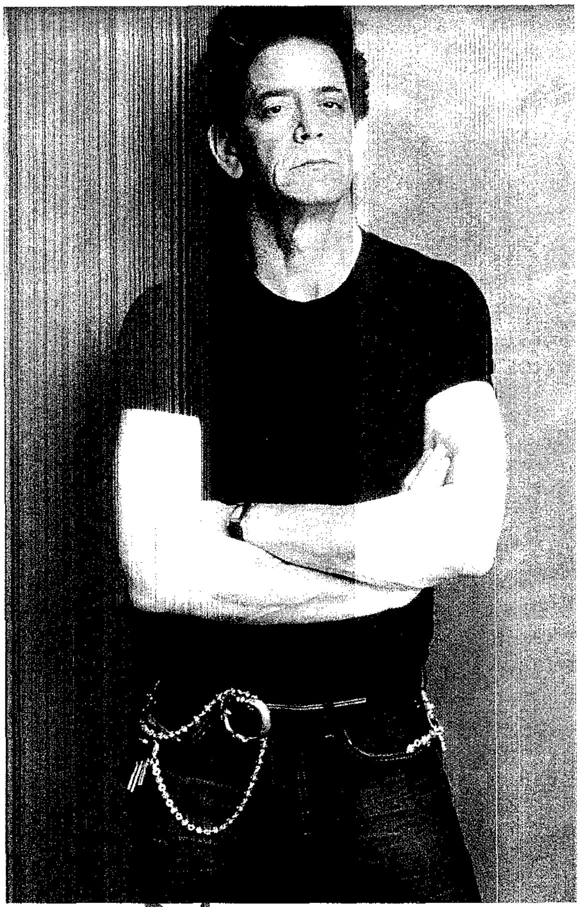
Maxwell's—6/21: Lifter Puller; New Rising Sons. 6/22: Bernstein. 6/23: The Folk Implosion: "One Part," featuring Lou Barlow and Glen Hansard. 6/24: NRBQ; the Big Galoots. 6/25: Fountains of Wayne. 6/27: Juliana Hatfield; Star Ghost Dog. 6/28: The Billy Nayer Show. 6/29: Powerful Invisible Things. 6/30: New Blood Revival. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—6/19: Hybrasil; Justin Tracy. 6/20: Box-o-car; Stephanie Rogers. 6/21: Mayflies U.S.A.; Tommy Keene. 6/22: Section 8; Fono. 6/23: Barnyard Playboys; Hound Dog. 6/24: Vernon Reid. 6/25: The Young Turks' Party. 6/26: Pamela Laws; Kristeen Young. 6/27: Punch Havana; Pan. 6/28: L.P.; Wheatus. 6/29: The Popes. 6/30: Richard Buckner. 7/2: Pillow Theory. *217 E. Houston St. (212-260-4700).*

Rodeo Bar—6/19: The Rooftop Cowboys. 6/20: Bar BQ Bob and the Spareribs. 6/21: Mary Lee's Corvette. 6/22: Star City. 6/23: Five Chinese Brothers. 6/24: Mike Ireland; Demolition String Band. 6/25: L'il Mo. 6/26: Manana. 6/27: The Jeremy Wallace Band. 6/28: Shecky and the Twangtones. 6/29: Brian Mitchell. 6/30: Hugh Pool. *375 Third Ave., at 27th St. (212-683-6500).*

S.O.B.'s—Most nights, sets at 10 and midnight. 6/19: Bamboleo. 6/20: Evoka. 6/23: "Martinique Day" featuring ZIC Band with Carole Alexis. 6/24: Silvana Magda and Katende; Karnival! 6/26: Truko y Zaperoko. 6/27: Bilal. 6/28: Sista Factory presents Jean Carne. 6/30: Roy Ayers; T-VICE. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 6/19–6/20: Blue Floyd. 6/22: The New Deal. 6/23: Transatlantic. 6/24: Cannabis Cup All Star Band; No Shadow Kick. 6/29: Screamin' Cheetah Wheelies. *161 Hudson St. (212-386-3600). $.*



Performance
Lou's Blues

The new album from Lou Reed (pictured) is called 'Ecstasy,' but it's not an ode to chemical stimulation a la "Heroin"—it's a meditation on the ups and (mostly) downs of relationships. Months ago at the Knitting Factory, Reed was a steely yet strangely enthralling presence, joking with the audience that he's thinking about running for mayor and even tearing into his Velvet Underground classic "Sweet Jane." If his mood then was any indication, his June 19 performance at the Beacon Theater will be just as engaging. (See "Concerts.")

Clubland

Baby Jupiter—6/22: Eva Haze; Lotus 33. 6/23: Reece; ASI. 6/24: Topaz; Ethan White. 6/25: The Young Lions; Dha Fusion. 6/26: Toke Squealy; Silith Fair. 6/27: Chris Decker; Papakoo. 6/28: Lead Base; Number 19. 6/29: Happy Fernandez; the Pasties. 6/30: Fiesta; Sextet Royal. *170 Orchard St. (212-780-0287).*

Centro-Fly—Like Vinyl, Centro-Fly is hopping with big-name D.J. talent nearly every night of the week. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and occasional special guests like Armand van Helden and "Little" Louie Vega. The second Friday of every month: Long-running house party "N'Ice," which made an exodus from Baktun after more than a year at the meatpacking-district nightspot. The change hasn't hurt it any: Chicago house-music god Marshall Jefferson spun a heavenly set there. Third Friday of every month: House party "Con-fu-sion," also a refugee from Baktun, with big-name D.J.'s like Chicago's Pierre. Saturdays: Energetic house and Big Beat with "Plant." The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. Sundays: Dressed-up hip-hop with "VIP Sundays" featuring D.J. Max Glazer and Jessica Rosenblum. Mondays: After a long hiatus, Frankie Inglese's retro soul, funk, and R&B party "Soul Kitchen" returns. *45 W. 21st St. (212-803-7859).*

Cheetah—A tacky, jungle-themed club with a spacious dance floor and a decent sound system nonetheless. Tuesdays: "Twelve West," D.J. Nicky Siano's wildly fun, campy after-work party where Chelsea boys, fierce voguers, and men in Superman costumes (!) get their groove on for an early-week romp that rivals the ecstatic energy of "Body & Soul." Thursdays: "Clique," where the socialite set grooves to hip-hop beats. Fridays: Blokes go crazy to trance and house at "GBH" ("Great British House"). *12 W. 21st St. (212-206-7770).*

Shine—This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Mondays: "Giant Step Mondays" with the gloriously great D.J. Ron Trent. Tuesdays: "Prohibited Beatz," electronica in all its many and varied subgenres with D.J.'s Swingsett and Yoshi. Thursdays: Reggae and soul with "Mash Potatoes." Fridays: Hip-hop with D.J.'s Stretch Armstrong and Mateo. Saturdays: D.J. Greg Poole's dance-centric "Tremendous." *285 W. Broadway (212-941-0900).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 6/21: Jodi; Way Out West. 6/23: Steve Lawler; Quivver. 6/28: Richie Hawtin. 6/30: Sasha and Digweed. *530 W. 27th St. (212-268-1600).*

Jazz

BAMcafé—6/22: Gene Bryan Johnson. 6/23: Wunmi. 6/24: Li'l Mo and the Monicats. 6/29: Bilal. 6/30: Burnt Sugar. 7/1: Antibalas. *30 Lafayette Ave., Brooklyn (718-636-4111).*

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 6/19–6/21: "Celebrating Sinatra," with Steve Lippia and the Vincent Falcone Orchestra. 6/22–6/24: Andy Summers. 6/28–7/1: Holly Hofmann Quartet featuring Ray Brown. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 6/20–6/23: Elvin Jones with Cecil Taylor. *131 W. 3rd St. (212-475-8592).*

City Hall—Mondays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St. (212-227-7777).*

Detour—With no cover and top-notch young players, this Village joint packs 'em in every night. Sundays: Mike Magilligan. 6/19: Brian Camelio Trio. 6/20: Will Sellenraad Trio. 6/21: Matt Wilson Quartet. 6/22: Marya Lawrence; Metamorphosis. 6/23: Mike Magilligan Quartet. 6/24: Brooklyn Boogaloo Blowout. 6/26: Andrew Rathburn Quartet. 6/27: Carlo DeRosa Quartet. 6/28: Matt Jorgensen; 451. 6/29: Mary LaRose & Ledhead. 6/30: Matt Hong Quartet. 7/1: Rudy Mahanthappa Quartet. *349 E. 13th St. (212-533-6212).*

Iridium—In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. 6/20–6/25: Steve Lacy & Mal Wal-

Photograph by Timothy Greenfield-Sanders.

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

dron. 6/27–7/2: George Coleman Quartet. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

"Jazz Insights: Women Jazz Instrumentalists"—Lecture and performance series hosted by Arnold Jay Smith. 6/6 at 7:45: Ursel Schlicht. 6/13 at 7:45: Jane Ira Bloom. 6/20 at 7:45: Paula Hampton. 6/27 at 7:45: Lenora Zenalai Helm. *The New School, 66 W. 12th St. (212-229-5783). $30.*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. 6/21–6/25 and 6/27–7/2: The Tommy Flanagan Trio. $15–$25 cover; $10 minimum. *116 E. 27th St. (212-576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. 6/22 and 6/24: Jay D'Amico Jazz Duo. 6/29: Ron Jackson Trio. *11 W. 53rd St. (212-708-0480).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. *183 W. 10th St. (212-929-7565). $.*

"Spirit of Jazz" Series Presents: Javon Jackson Quartet—6/20 at noon. *Tourneau Time Machine Atrium, 57th St. and Madison Ave. No phone. Free.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So. (212-242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 6/22: Downtown Music Gallery Ninth Anniversary Celebration. 6/23: Dial; Fast Forward. 6/24: Zeena Parkins; Big Lazy. 6/25: Erik Friedlander. 6/27: Sylvie Courvoisier. 6/28: Theo Bleckman; Douce. 6/29: Jim Staley and Phoebe Legere; Louie Belogenis Quartet; Happy Apple. 6/30: Steven Bernstein's Millennial Territory Orchestra. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 6/20–6/25: Brian Blade Fellowship. 6/27–7/2: Kenny Drew Jr. Trio. *178 Seventh Ave. So. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8, 10, and midnight. *82 W. 3rd St. (212-477-1000).*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. 6/20: "Hot 97's 'Fat Tuesday.' " 6/21: "The Goon Squad." 6/22–6/24: Richard Jeni. 6/22–6/25: Shang. 6/28: "Chicks With Schticks." 6/29: "Bass Ale's 'Laugh Your Bass Off.' " 6/30–7/3: Carlos Mencia. 6/29–7/2: Tracy Morgan. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 6/25: Colin Quinn; Mitch Fatel; Greg Giraldo; Teddy Bergeron; Nick DiPaolo. *117 MacDougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

"Eric Idle Exploits Monty Python"—6/27–6/28 at 8. *Carnegie Hall, 57th St. and Seventh Ave. (212-247-7800). $35.*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase. Shows Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights; two-drink minimum. 6/21: Robert Klein. 6/22: Gay Pride Week, featuring "Homocomicus." 6/23–6/24: Ted Alexandro; Rich Francese; Kevin Flynn. 6/28: Robert Klein. 6/30–7/1: Tony Daro; Wali Collins; Orny Adams. *34 W. 22nd St. (212-367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M.; $12 cover. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Sundays: The Howard Fishman Quartet. 6/20–7/8: Julie Budd. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaurant with an intimate cabaret space. Sundays at 8: Lisa Asher and Jeff Waxman. Mondays at 8: Steven Lutvak. Through 6/24: Tom Postilio. *450 Park Ave. So., at 30th St. (212-532-4370).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. *Fifth Ave. at 61st St. (212-940-8195).*

The Carnegie Club at Carnegie Bar and Books—Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. *156 W. 56th St. (212-957-9676).*

Feinstein's at the Regency—Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $60; $50 food-and-drink minimum. Through 6/10: Rosemary Clooney. *540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).*

Judy's—This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 6/19: Marieann Meringolo. 6/20: Leslie Anderson with Bobby Peaco. 6/21: Evy Scheff with Ian Herman. 6/22: Lisa Viggiano with Christopher Marlowe. 6/23: Leslie Anderson with Bobby Peaco. 6/24: Judy Kreston and David Lahm. 6/25: Annie Hughes with Daryl Kojak. *169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).*

Performance
Drum Shtick

Jazz-drumming master Elvin Jones (pictured), who has played with everyone from Miles Davis to John Coltrane (on the latter's masterpiece *A Love Supreme*), will kick off the Blue Note's "Legends of Percussion" series from June 20 to 25. From June 20 to 22, he'll be joined by the equally legendary jazz pianist Cecil Taylor. (See "Jazz.")

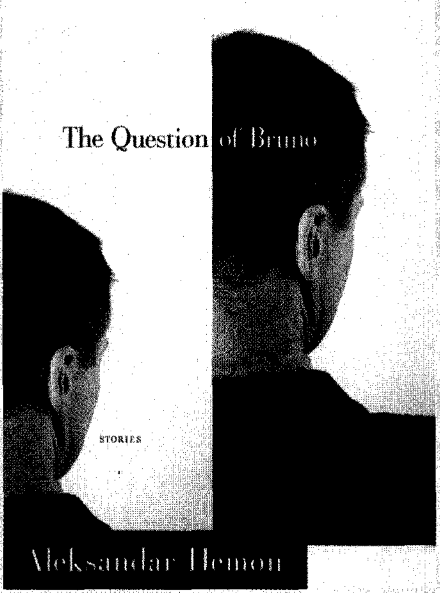
Photograph courtesy of Elvin Jones-Jazz Machine.

the mix

Harold Bloom...AmfAR on Ellis island...Sondheim at 70

In Print
Exile on Main Street

When the Bosnian writer Aleksandar Hemon set out to publish in America, he faced all the usual challenges of the unknown writer plus the additional problem of not really speaking English. "I was visiting a friend in Chicago, and I was supposed to go back to Bosnia on May 1, 1992—the first day of the siege of Sarajevo. Then the war broke out and I realized I'd have to stay here a long time, if not forever, so I'd better start to write in English." Armed with the *Oxford Advanced Learner's Dictionary*, Hemon started "reading obsessively"—Chekhov, Kafka, Salinger, Carver, and lots of Nabokov, with whom Hemon is frequently compared. "I also canvassed for Greenpeace for two and a half years, which was hard. I had to learn to talk without being self-conscious. I talked to about 5,000 people in middle America in that time. Plus, I learned to decode the suburbs." After three years, during which time he also earned a Masters in English Lit at Northwestern, Hemon published his first short story. Now, with the collection *The Question of Bruno*, his status is cemented as both a writer and a transplant. "I don't feel excluded from Bosnia—the local politics I don't miss much," he says. "There's really no need for me to go back: There's no publishing industry, my friends from Sarajevo now live around the world, my family is in Canada, my wife was born and raised in Chicago. I don't feel like an exile." In true American fashion, he's thankful that his life-changing visit happened to be to Chicago. "Had my friend been in, God knows, Oklahoma City, I might have ended up there." Hemon comes to our city June 27 for a reading at Barnes & Noble Astor Place at 7:30 P.M.



ARIEL LEVY

John Leonard's TV Notes

Butterfly (6/20; 10 to 11 P.M.; Channel 13), in which the documentary series "P.O.V." hugs trees as if they were huge wounded children, spends half of its time 180 feet up in the air with Julia Butterfly Hill, the environmentalist daughter of an evangelical preacher who decided to save the redwoods in northern California by sitting on top of one for two years, and the other half on the ground with Julia's Earth First! support group, various spokestrolls for the lumber company, bemused neighbors, and enough media heavies to start a Balkan war. It is both entertaining and exasperating. Everybody seems to have an equally self-righteous script, on a kind of playback loop. This goes even for the 1,000-year-old redwood, whose name is Luna and who talks to Julia about love between sorties by journalists and helicopters. I am not surprised that all this happens in Humboldt County, about which Thomas Pynchon wrote *Vineland*.

Play On! (6/21; 9 to 11 P.M.; Channel 13), reasonably fresh from its 1997 Broadway run, is the Duke Ellington–William Shakespeare hybrid in which the talented likes of Natalie Venetia Belcon, Raun Ruffin, and—or I should say especially—Nikki Crawford run around in what purports to be forties Harlem (James Leonard Joy's remarkable sets were inspired by Romare Beardon's paintings) as if they were cross-dressing Elizabethans (*Twelfth Night*), as choreographed by the Duke's own granddaughter (Mercedes Ellington), bursting not quite often enough into glorious song ("Mood Indigo," "Take the A Train," "Solitude"). More fun than Kenneth Branagh's *Love's Labour's Lost*, Ethan Hawke's *Hamlet*, or *Romeo Must Die*.

Walt Disney World Summer Jam Concert (6/23; 8 to 9 P.M.; ABC) seems not to be able to trust the music any more than MTV can these days, and so performances by Smash Mouth, Destiny's Child, Enrique Iglesias, BBMak, and semi-Latina pop tart Christina Aguilera are interrupted far too often for mindless blab about where and how they'll have hot fun on their summer vacations.

Resurrection Blvd. (6/26; 10 to 11:36 P.M.: The first of 22 episodes in a new cable dramatic series ends the invisibility of Latinos on prime-time television with an exuberant vengeance. Tony Plana stars as the widowed patriarch, one of whose sons he insists must win the boxing championship that eluded him; Mauricio Mendoza as the oldest son, who wasn't up to the job; Michael DeLorenzo as the middle son and likeliest contender, if he can stay out of the way of harmful bullets; Nicholas Gonzalez as the youngest son, pre-med at UCLA; Ruth Livier as the upwardly mobile older daughter, working for a Beverly Hills law firm; Marisol Nichols as the downwardly mobile younger daughter, in high school and in trouble; Daniel Zacapa as the uncle of all these kids, speechless and brain-addled from his own years in the ring but still capable of shocking action; and—perhaps inevitably but also wonderfully—Elizabeth Peña as the Earth Mother aunt, in charge of celebrations and harangues. Guest stars include Cheech Marin and Paul Rodriguez. They all get a kick out of just working together. Besides seeking a boxing championship, they are looking for endorsements. But early on we realize that those endorsements are as much social, cultural, and political as they are Budweiser and Taco Bell.

Radio Highlights

"A Sondheim Celebration From the Library of Congress"—6/25 & 7/2 at 11 A.M.: To commemorate the 70th birthday of the father of the American musical, a two-hour concert hosted by Nathan Lane. WNYC, 93.9 FM.

Lectures and Panels

Robert Parks—6/28 at 1 P.M.: A gallery talk by the Robert H. Taylor Curator of Literary and Historical Manuscripts, focusing on Saint-Exupéry's manuscript and drawings for *The Little Prince*. The Morgan Library, 29 E. 36th St. (212-685-0008, ext. 2717); $5, reservations required.

Karen Karbo—6/28 at 7:30 P.M.: A panel discussion hosted by the author of *Motherhood Made a Man out of Me*, focusing on the representation of motherhood in fiction. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

The Written Word

Buzz Aldrin—6/23 at 7 P.M.: A reading and book signing with the astronaut to promote his new outer-space thriller, *The Return*, at the Barnes & Noble Columbia University Bookstore, Broadway at 115th St. (212-854-4132); free.

Daniel Handler and Molly Jong-Fast—6/25 at 7:30 P.M.: Reading from their works, *Watch Your Mouth* and *Normal Girl*, respectively, at Temple Bar, 332 Lafayette St. (212-925-4242); free.

The Tube
Fight Club

In and out of the boxing ring, the Santiagos of East Los Angeles like to fight a lot, and they do so to great effect on Showtime's hour-long drama 'Resurrection Blvd.' Premieres June 26 at 10 P.M. (see "John Leonard's TV Notes"). Pictured, left to right, Elizabeth Peña, Douglas Spain, and Marisol Nichols.

Adrian Dannatt, Eric Darton, and Jocko Weyland—6/28 at 7 P.M.: Reading from *Open City: The Editor's Issue*. KGB, 85 E. 4th St. (212-505-3360); free.

Harold Bloom—6/28 at 6 P.M.: The author will discuss his new book, *How to Read and Why*, in the Mumford Room, sixth floor of the James Madison Memorial Building (212-707-5221); free.

Harry Stein—6/29 at 7:30 P.M.: Book signing, reading and discussion of his latest book, *How I Accidentally Joined the Vast Right-Wing Conspiracy (And Found Inner Peace)* at Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

"Taps and Words"—6/30 & 7/1 at 8 P.M.; 7/2 at 2 P.M.: Poetry and tap dance performed to arrangements of John Coltrane and Charlie Parker. Arranged by an associate conductor of *Bring In 'Da Noise, Bring In 'Da Funk*. Riverside Church, 91 Claremont Ave., at 120th St. (212-870-6784); $12–$18.

Tours

The Millionaire's Mile Walk—6/24 at 1 P.M.: A walking tour of elegant Fifth Avenue focusing on its history, architecture, landmarks, and famous past residents, with stops at sites associated with John "Bet A Million" Gates, J. P. Morgan, Joseph Pulitzer, and more. Meet at the General Sherman statue at Fifth Ave. and 59th St. (732-270-5277); $10.

Green-Wood Cemetery—6/25 at 1 P.M.: A walking tour of Brooklyn's Victorian cemetery focusing on the famous personalities buried within, such as Samuel Morse, Horace Greeley, and Leonard Bernstein, as well as its environmental and architectural points of interest. Meet inside the main entrance of the cemetery, Fifth Ave. at 25th St., Brooklyn (718-459-5277); $6.

"Edith and Teddy" Tour—6/25 at 2 P.M.: A walking tour focusing on the lives and times of childhood friends Edith Wharton and Theodore Roosevelt, with stops at Madison Square Garden, the Fifth Avenue Hotel, and more. Meet at the northwest corner of Fifth Avenue and 23rd St. (212-348-4226); $20.

Washington Heights—Old and New—6/25 at 1 P.M.: A tour of ethnically and religiously diverse Washington Heights, home of Yeshiva University and such famous onetime residents as Henry Kissinger and Dr. Ruth Westheimer. (212-996-1100 for reservations and meeting place); $20.

Public Art Tour—6/25 at 2 P.M.: A walking tour focusing on the public art in Battery Park City, presented by the Battery Park City Parks Conservancy. (212-267-9700, ext. 240, for meeting place); free.

Benefits

"Honoring With Pride: An Evening on Ellis Island"—6/21 at 7 P.M.: An evening with Elizabeth Taylor, *Will & Grace*'s Eric McCormack, Andrea Marcovicci, Mario M. Cuomo, and Dr. Mathilde Krim will recognize the contributions of Dr. Donald Abrams, Cornelius Baker, Matthew Coles, Anne-Christine d'Adesky, Nan Hunter, Larry Kramer, William Rubenstein, Dr. Joseph Sonnabend, and Peter Staley have made to AIDS research. Panels from the NAMES Project AIDS Memorial Quilt will also be on display at this event to benefit the American Foundation for AIDS Research. Ellis Island Immigration Museum (212-806-4636); $250–$25,000.

Cab Watch Awards Gala—6/22 at 6:30 P.M.: A cocktail-and-hors d'oeuvre party, awards ceremony, post-party, and raffle to benefit Cab Watch, an organization dedicated to providing wireless phones and police training to cab drivers in New York City to aid in the reporting of crimes and emergencies. Museum of Society of Illustrators, 128 E. 62rd St. (212-940-6060); $40–$5,000.

Soirée Tropicale—6/24 at 7:30 P.M.: An evening of jazz, art, and Haitian cuisine, with performances by Edner Guignard, Gary French, and Rigaud Simon to benefit the Haitian American Alliance, a nonprofit organization dedicated to the development of Haitian communities in New York City and providing opportunities for Haitian students. SoHo Studios, 13-17 Laight St. (718-284-8458); $75.

Champions of the Arts Gala—6/26 at 7:30 P.M.: The New York Foundation for the Arts honors documentarian Barbara Kopple and HBO's Sheila Nevins with hosts Kim Pierce and Parker Posey. Bryant Park Grill, 25 W. 40th St. (212-366-6900, ext. 207); $350–$10,000.

Events

Brooklyn Heights Fair—6/24, 11 A.M.–6 P.M.: A street fair celebrating the Brooklyn Heights community, featuring over 300 international merchants, restaurants, art, crafts, antiques, vendors, and multi-ethnic entertainment. Court St. from Montague St. to Atlantic Ave. (212-809-4900); free.

Taste of Times Square—6/26, 5 P.M.–8 P.M.: Restaurant Row provides tastes, while dozens of entertainers offer live music and swing dance. W. 46th St. between Broadway and Ninth Ave.; free.

Star Spangled SummerMusic Concert—7/3: An outdoor concert featuring the New York Pops led by Skitch Henderson, to welcome in the ships of Operation Sail's Summer 2000 Millennium Celebration and to kick off the Fourth of July weekend. World Trade Center Plaza (212-765-7677); free.

Exhibitions

New York Inside Out—Through 8/20, Tues.–Sunday, 11 A.M.–5 P.M.: A collection of photographs portraying New Yorkers at home, selected from submissions, as part of the New-York Historical Society's efforts to expand its archives of the twentieth and twenty-first centuries. The New-York Historical Society, 2 W. 77th St. (212-873-3400); $5 adults, $3 students and seniors.

"Fighting Dinosaurs: New Discoveries From Mongolia"—Through 10/29, 10 A.M.–5:45 P.M., Fri. and Sat. open until 8:45 P.M.: Featuring spectacular new specimens from the Gobi desert, many on view for the first time in the U.S., and models of feath-

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES	BOS MSG 7:05 P.M.	BOS MSG 7:05 P.M.	BOS MSG 7:05 P.M.	BOS FOX 7:05 P.M.	CHI FOX 8:05 P.M.	CHI FSNY 1:15 P.M.	CHI MSG 2:05 P.M.
METS		PHI FSNY 7:10 P.M.	PHI FSNY 7:10 P.M.	PHI FSNY 7:10 P.M.	PIT FSNY 7:10 P.M.	PIT WPIX 7:10 P.M.	PIT WPIX 1:10 P.M.
METROSTARS			DC METRO 7:30 P.M.			COL ESPN 3:30 P.M.	
LIBERTY			DET NO TV 7:30 P.M.		IND NO TV 8 P.M.		LA NBC 4 P.M.
	6/19	6/20	6/21	6/22	6/23	6/24	6/25

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES		DET MSG 7:05 P.M.	DET MSG 7:05 P.M.	DET FOX 7:05 P.M.	TAM FOX 7:15 P.M.	TAM MSG 4:15 P.M.	TAM FOX 1:15 P.M.
METS	FLA FSNY 7:10 P.M.	FLA FSNY 7:10 P.M.	FLA FSNY 7:10 P.M.	ATL FSNY 7:10 P.M.	ATL WPIX 7:10 P.M.	ATL TBA 1:15 P.M.	ATL WPIX 1:10 P.M.
METROSTARS			SJ METRO 7:30 P.M.			TAM TBA 7 P.M.	
LIBERTY			PHO NO TV 7:30 P.M.		IND NO TV 7:30 P.M.		
	6/26	6/27	6/28	6/29	6/30	7/1	7/2

Photograph by Holly Stein.

Greene *continued from page 154*

Often in this fiercely competitive town, I find a cleverly designed restaurant where the lighting is better than a face-lift and the chef has talent and daring, yet nothing makes me really want to go back. I've scarcely given AZ time to jell, but I keep finding excuses to return. It's too soon to know if coddled Upper East Side preppies or the nomadic brat pack will commandeer the lounge. If so, I'll have to bring my own folding table and chairs for another taste of Yeo's marvelous downstairs menu: her meltingly tender fried calamari and the spicy tuna tartare on crisp curls of fried nori, or the brilliant sushi platter—a yin and yang of tuna and spicy sambal mayonnaise, tempura asparagus rolled in bonito flakes, and crab with sweet-and-sour mustard. Not to overlook her stand-up Yukon-gold-potato knish with its plop of Osetra. Didn't I say Minsk, or are we in Kraków?

AZ, 21 West 17th Street (212-691-8888). Dinner, Monday to Wednesday 5:30 to 10:30 P.M., Thursday to Saturday till 11:30 P.M. Lounge open Monday through Thursday till midnight, Friday and Saturday till 2 A.M. All major credit cards.

I GUESS THERE'S NO DENYING THAT TASTE IS IN the eye and mouth of the beholder-chewer. How else to explain my fussy food friend's enthusiasm for **Revel**? To me it is still an embryo, yet another aggressively overpriced and tentative new restaurant. The insufferably snobby old pros who ran the departed Parioli Romanissimo never quite tamed this oddly broken-up 81st Street townhouse space, with its wonderful backroom skylight. And Barolo veteran Paolo Secondo hasn't totally solved its wanderings, either. Though I like the glowing red wall in the bar. And there is a certain cool glamour in the spare-verging-on-bare design of pale Ultrasuede chairs against red banquettes and glowing sea-urchin sconces, the same we spied on the chandeliers at AZ, bigger and prettier here, very Mary McFadden.

Music so far away it registers as a thoughtless neighbor's and lights that dim and dim again as the clock ticks on and the kitchen dawdles soon tax the charm. The night we came with my pal, the Revel reveler, she asked for Parmesan ice cream and out came exactly that, drizzled with balsamic vinegar, fabulous on any of the first-rate breads. Apparently this droll mutant comes only with the parchment-baked baby vegetables unless you specifically ask. As an automatic offering, it might disarm and defang those few of us not yet so intoxicated by just-hatched zillions that we gleefully spend $75 per person for the most ordinary or uneven dinner, and let eager but misguided waiters practice on us. I don't care how rich the neighborhood is or what Café Boulud charges five blocks away. How dare Revel think to make friends with less than a dozen wines under $40? Indeed, sensitive to such criticism, the house has already rolled back menu prices, the newest publicist informs me. I count four items reduced by $1, and $2 has been sliced off the steak—leaving appetizers $9 to $15, entrées $16 to $28. And the thick rib-eye that thrilled my steak-loving mate on our first visit with the crisp fried herbs I couldn't stop eating is now larded with fat and gristle, a lusterless contender, the herbs so spiky I'm taking them home for my pigeons to build their next nest with.

I'm not going to say anything about the dowdy crowd—it's a Saturday in June, and we all know only the most wretchedly uncool are to be found lingering in town. And granted, I'm pleased to eat thinly sliced cremini mushrooms tossed with Gruyère, celery, and arugula, or crisp leaves of romaine coated with Gorgonzola dressing. Tonight's snapper seviche with lime and fingernail clippings of red pepper is an exquisite balance of sweet and citric. But the shrimp threaded on licorice root is as likely to be rubbery as not, and a fairly decent crab cake is lost in lentil mush (not at all the spicy lentil salad advertised on the menu). A salad of osso buco with blue potatoes and salsa verde is as weird as it sounds.

Pappardelle with oven-dried tomatoes and shredded caciotta cheese, or the tiny pasta squiggles called trofie with pesto, string beans, and potato (needing only salt) are good bets among the less-expensive offerings. But I can scarcely find the elusive kick of balsamic vinegar that might jazz up the dull leek-and-prosciutto sauce on over–al dente garganelli. To me, the red snapper is dry, the hard-edged salmon has little flavor, and the sea bream is unduly strong. One night's veal-chop special seems almost pathetically listless as I remember the supernal rack of veal that was Parioli's pride. Those were the days when it was the most expensive Italian restaurant in town, before Cipriani blustered in flexing its pricing megalomania.

By the way, if you last long enough at Revel for dessert, stick to the tangy sorbets or the berry soup in saffron broth (if you don't mind the medicinal taint of rosemary) or, best of all, the sensational citrus terrine with Campari Jell-O and passion-fruit sauce. Avoid the tirami su—it's unconstructed. You have to dip the stupid ladyfingers in espresso yourself. I'm thinking of billing the place $10 for labor and overtime.

Revel, 24 East 81st Street (212-249-5720). Lunch, Monday to Friday noon to 3 P.M. Dinner, Monday to Sunday 6 P.M. to midnight. All major credit cards. ▬

Gael Greene's 1997–2000 reviews are available at **newyorkmag.com**.

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ered dinosaurs. American Museum of Natural History, Central Park West at 79th St. (212-769-5100); $6–$10.

Online

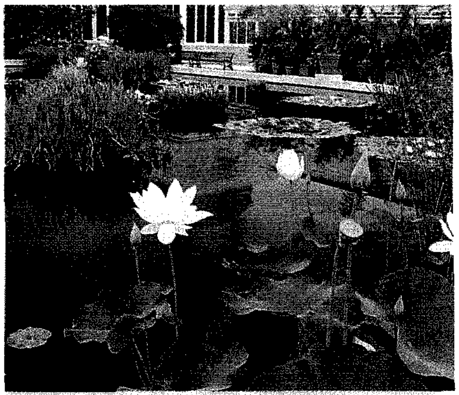
***New York* on the Web**—Visit www.nymag.com. "Best of New York" has been serialized on our site along with "52 Weekends," so you can check out Gotham's finest offerings and the coolest weekend getaways on our site each week. Also online: "Best Bets" and our Gift Guide, along with extensive back issues and articles and selected content from the current issue.

Sports

Frontrunners New York Lesbian and Gay Pride Run—6/24, at 9 A.M. A two- and a five-mile run starting at East Drive and 97th St. in Central Park. Numbers and T-shirts may be picked up at the NYRRC, 9 E. 89th St., 6/23 from noon to 7 P.M., or on race day from 7:30 to 9 A.M. near the start. Nonmembers $17; no race-day registration. Call Frontrunners New York at 212-724-9700 or the NYRRC at 212-860-4455, or visit www.nyrrc.org for more information.

Heavyweight Explosion—6/29 at 7:30 P.M.: The sixth edition of this monthly heavyweight series at the Hammerstein Ballroom is scheduled to feature Robert Davis (21-0, 13 KOs) and Greg Page in the ten-round main event, and Port Jefferson's Jameel McCline and Sherman Williams in the cofeature. Eight fights. Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. Tickets $25–$125; call 212-564-4882 or 212-307-7171 for tickets and information.

Wedge and Riverside Bike/Skates—6/30, at 7 P.M. and 10 P.M. Both hosted by the Empire Skate club in conjunction with Time's Up! Wedge Bike/Skate meets at Union Square Park (17th St. bet. Broadway and Park Ave. So.) for an hour of slow skating and biking through downtown Manhattan; Riverside meets at 10 P.M. at Columbus Circle, traversing the park, the streets, and along the Hudson River. For more information, call the Time's Up! Ride Line at 212-802-8222.



Happening **Even if you can't get out to the Hamptons for the Fourth of July, you can still see exotic life-forms that are delicate and well-manicured. Starting July 1, the New York Botanical Garden becomes a "Summer Garden Getaway": The daylily collection is in peak bloom, and the award-winning roses are on display from July 3 through 11. Plus, plenty of social butterflies and birds can be seen on their tours. Visit them at www.nybg.org for directions and details.**

Photograph by Kay Wheeler.

in concert

Misha Dichter...Pilobolus...Douglas Dunn

Classical Music

Jenia Manoussaki, Piano, and Spyros Mouriki, Clarinet—Perform works by Bach, Rachmaninoff, Schumann, Poulenc, Ravel, Constantinides, Chopin, and Liszt, 6/21 at 8. *Weill Recital Hall, 541 W. 57th St. (212-247-7800); $32, $14 for seniors.*

Mu Phi Epsilon International Music Fraternity—Presents a scholarship benefit concert with works by Debussy, Rachmaninoff, Kabelevsky, and others, 6/23 at 7:30. *Tenri Cultural Institute of New York, Guggenheim Museum SoHo, fourth floor, 575 Broadway, at Prince St. (212-288-8770); $10.*

Yuval Waldman, Violin, David Calhoun, Cello, and Mariko Kaneda, Piano—Perform "An Evening of French Music" in an all-Ravel program, 6/25 at 7. *Christ and St. Stephen's Church, 120 W. 69th St. (212-787-2755, ext. 4); $15, $10 for seniors and students.*

St. Bartholomew's Choir and Chamber Orchestra—Open the "Summer Festival of Sacred Music" with Bach's *Missa in G*, 6/25 at 11. *St. Bartholomew's Church, Park Ave. at 51st St. (212-378-0227); free, although offerings are accepted.*

Misha Dichter, Piano—Plays Beethoven, Schumann, Prokofiev, and Rachmaninoff in the "Caramoor International Music Festival," 6/25 at 4:30. *The Venetian Theater, Girdle Ridge Road, Katonah, Westchester (914-232-1252); $25–$35.*

The Meridian String Quartet—Performs its annual concert with a program of works by Schubert, Beethoven, and Brahms, 6/26 at 8. *Weill Recital Hall, 541 W. 57th St. (212-247-7800); $15, $10 for seniors and students.*

New England Symphonic Ensemble and the North American Children's Chorale—Perform selections from Vivaldi's *Magnificat*, Henderson's *Cantate Domino*, Brunner's *Earthsongs*, and the world premiere of Rothbart's *Three Pillars of Judaism*; led by Janet Galván, 6/25 at 2. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $16–$68.*

Carter Scott, Soprano—Will be joined by choruses from around the country in Haydn's *Te Deum*, Handel's *Zadok the Priest*, and the New York premiere of Chilcott's *Jubilate*, 6/26 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $16–$68.*

The Greenwich Village Orchestra—Performs works by Handel, Mozart, Stravinsky, Copland, and Beethoven in the "Festival of Creative Communities" series; led by Scott Jackson Wiley, 6/28 at noon. *Plaza of the World Trade Center, Church St. bet. Vesey and Liberty Sts. (212-435-6600); free.*

The Israeli Andalusian Orchestra—Performs in a mixed-genre concert with Simon Shaheen and Quantara and Cheb I Sabbah in Summerstage series, 6/25 at 5. *Central Park at 72nd St. (212-360-2777); free.*

Opera

New York Grand Opera—Performs Verdi's *Un Ballo in Maschera* in the company's sixth "Viva Verdi Festival," 6/28 at 7:30. *Rumsey Playfield, Central Park at 72nd St. (212-360-2777); free.*

Dance

American Ballet Theatre—Continues its spring season through 7/1; please call for performance schedules and prices. *Metropolitan Opera House, Lincoln Center (212-362-6000).*

New York City Ballet—The Diamond Project series continues through 6/25; please call for performance schedules and prices. *New York State Theater, Lincoln Center (212-870-5570).*

40Up 2000 Project—Features dancers and choreographers over the age of forty; performers include Eva Dean, Heidi Latsky, Claire Porter, Debra Wanner, and others, 6/22–6/25 at 8:30. *St. Mark's Church in the Bowery, 131 E. 10th St. (212-674-8194); $15.*

Frankie Hart and Friends—Premiere *Shakti Moon*, a portrayal of woman as virgin, warrior, and priestess, as well as *A Drink of Rain* and *Passage*, 6/23 at 9. *Merce Cunningham Studios, 55 Bethune St. (212-924-0077); $15, $10 for seniors and students.*

Natya Institute of Kathak and Choreography of Bangalore—Performs classical, folk, theatre, and ritual dances from India, 6/27 at 8, and traces the history of classical dance in Northern India on 6/28 at 8. *La MaMa Experimental Theater Club, 74A E. 4th St. (212-475-7710); $15.*

Pilobolus—Premieres Alison Chase's *Tsu-ku-tsu*, accompanied by Japanese Taiko drummer Leonard Eto; a duet by Robby Barnett and Jonathan Wolken called *Tantra*; and *Sweet Dreams*, a quartet by Michael Tracy with music by Paul Sullivan, 6/27–7/22. Please call for performance schedules and times. *The Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $36.*

Douglas Dunn—Presents *The Common Good: A Dance by Douglas Dunn, With Help From Anyone and Everyone*, a dance that investigates the creative process, 6/29–7/2 at 8:30. *St. Mark's Church in the Bowery, 131 E. 10th St. (212-674-8194); $12.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Performance Fit for a King

Back in ancient times, a group of storytellers called Kathakas traveled around northern India spreading Hinduism through dance, mime, singing, and acting. They developed the dance form Kathak, which depicts the varied aspects of life through a continuous flow of movement, emotional expression, and intricate footwork. Kathak survived centuries of invasions and even took on elements of other cultures, particularly Persian, Islamic, and Central and West Asian, during the Mogul reign in India from the sixteenth to the nineteenth centuries. Based on the philosophy of the Hindu trinity—creation (Brahma), preservation (Vishnu), and destruction (Mahesh)—Kathak was presented in temples and eventually in the court halls of Hindu kings and Muslim Moguls, continuing to evolve until the late eighteenth century. On June 27 at La MaMa, the performing unit of the Natya Institute of Kathak and Choreography From Bangalore will perform "Dances of India," a program of classical, folk, theater, and ritual dances from different states of India, and, on the 28th, "Kathak Through the Ages," an evening tracing the history of Kathak. The company of five dancers is led by Mysore Nagaraj, a disciple of Kathak master Guru Maya Rao, who choreographed the ballets. (See "Dance.") ROSE-ANNE CLERMONT

Photograph by Wasim Khan.

kids

Spinning...Planting...Beading

Children's Events

De-Fense!—Trust us, the **NEW YORK LIBERTY** will make you want to jump through hoops to get to a game. Tickets are $8–$105 through the Madison Square Garden box office or Ticketmaster (212-307-7171). All home games are at the Garden, 32nd St. and Seventh Ave. (212-564-WNBA).

Leapin' Lizards—In an attempt to instill awe and respect for reptiles rather than the more common fear and loathing, the New York Hall of Science's new exhibit explores the creepy creatures' habitats, food preferences, and the secrets of their 300-million-year adaptation on earth. **REPTILES: REAL AND ROBOTIC** runs through Sept. 17. Admission is $7.50, $5 for kids 4–17 and seniors. (Free Thursdays and Fridays in June from 2 to 5.) At Flushing Meadows Park, 47-01 111th St., Corona, Queens (718-699-0005).

Putting a Spin on It—The Parks Department is offering a free traditional-American-craft workshop at the historic **DYCKMAN FARMHOUSE MUSEUM** on 6/24 at 1 P.M. Instructors will demonstrate spinning on an old-fashioned spinning wheel. Children will then be taught to make their own drop spindles and learn to spin wool by hand. At 4881 Broadway, at 204th St. (212-304-9422).●●

City Bloomers—A private garden that's easier to install than most software? The **URBOX** is an instant do-it-yourself garden that turns any kid into a mini Martha Stewart without having to move to the suburbs. The package comes with a set of compatible plants and herbs, potting soil, and a large window box, all of which takes the guesswork out of the picture. Just add water and some TLC. Prices are $29.95–$79.95. Order from 888-427-3362 or www.windowbox.com.

Deadly Weapons—This new thriller for young audiences explores the hazards and consequences of reckless behavior. Part of the **FESTIVAL OF NEW PLAYS FOR YOUNG AUDIENCES**, *Deadly Weapons*, by Laurie Brooks, will be performed 6/23 and 24 at 8 P.M. and 6/25 at 3 P.M. Meet the playwright, director, and cast after the Sunday matinee. Admission is free but reservations are suggested. At the Provincetown Playhouse, 133 MacDougal St. (212-998-5867).

To the Circus, Por Favor—A bilingual circus is coming to town. The **TRIX CIRCO MUNDIAL** is a single-ring circus that performs to the rhythms of salsa and merengue while acrobats fly through the air in folkloric costumes. Most of the acts are from Latin America, Spain, and the Spanish-speaking Caribbean, as well as Hispanic communities in the U.S. From 6/21 to 7/2. Tickets, $10.83–$27.06, are available through Ticketmaster at 212-307-7171. At Macombs Dam Park, 40 E. 164th St., The Bronx.●

Beauty and the Bead—On view simultaneously at two Manhattan museums is a new exhibit celebrating 1,000 years of beaded art among the Yoruba-speaking people of Nigeria, Cuba, Brazil, and the United States. More than 150 sparkly objects provide insight into the social, political, and religious life of the Yoruba, including thrones, necklaces, ceremonial coronets, and worship beads. **BEADS, BODY, AND SOUL: ART AND LIGHT IN THE YORUBA UNIVERSE** is at the Museum for African Art from 6/21 to 8/27. At 593 Broadway, off Houston St., 212-966-1313. The exhibit is also at the Studio Museum in Harlem from 6/21 to 9/17. At 144 W. 125th St. (212-864-4500).

Watch Out for Boris and Natasha—Where were you in 1959? If you have fond memories of those days by the black-and-white watching Rocky the flying squirrel and Bullwinkle the dim-witted moose, then you may want to introduce the series to your kids. **THE MUSEUM OF TELEVISION & RADIO** presents the works of TV-animation pioneer Jay Ward, who was also the talent behind Crusader Rabbit, Dudley Do-Right, and George of the Jungle. The series begins 6/30 and runs through 9/17. Screenings are Tuesdays through Sundays at 12:15 P.M., with additional showings on Thursdays at 6 P.M. and Fridays at 7 P.M. Admission is $6, $4 for students and seniors, $3 for kids 12 and younger. At 25 W. 52nd St. (212-621-6800).

The Big Bang—Don't bother trying to hide. This year's **MACY'S 4TH OF JULY FIREWORKS** have expanded to four corners of the city. At about 9:15 P.M., the pyrotechnics begin at the East River from 18th St. to 38th St.; the South Street Seaport; Brooklyn/Staten Island with two barges stationed in the Narrows between 81st St. and 86th St. in Bay Ridge; and the Hudson River location, with two barges stationed in the West Forties near the *Intrepid*. For those who'd rather stay home, turn on NBC for live coverage. For more information, call the Macy's Fireworks Hotline at 212-494-4495.●●

Web Sights—Figure out how spiders build their own webs and take part in a workshop that includes colored yarn and wooden hoops to make a human version. 7/1 and 7/2, from noon to 4 P.M. Admission is $4, plus a $2 workshop fee. At the **STATEN ISLAND CHILDREN'S MUSEUM**, Snug Harbor Cultural Center, 1000 Richmond Terrace (718-273-2060).●

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

cue

Susan Avery
Kids

Ethan Brown
Nightlife

Rose-Anne Clermont
In Concert

Luisa Colon
Online

Derek de Koff
Movies

Logan Hill
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John Kline
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Television

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Books
Events
Radio

Edith Newhall
Art

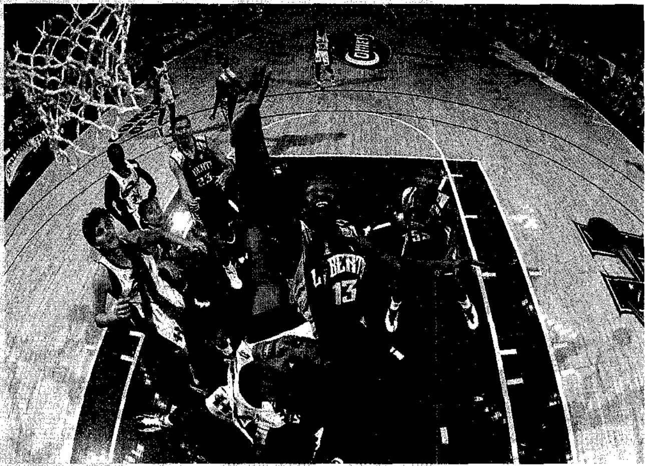
Robin Raisfeld
Restaurants

Scoring

Shoot to Thrill

Eight-year-old Katie Schwartz had to be dragged to the home opener of the New York Liberty on June 3. The Forest Hills third-grader, who, with her too-cool demeanor and budding Calista Flockhart looks, figured women's basketball was, like, whatever, now dons Rebecca Lobo's jersey with pride as she struts down Queens Boulevard. "I thought it would be boring, like baseball with all the innings and stuff," she says at the gyro place across from Madison Square Garden after the Liberty has taken Utah, 87–76. "But this was exciting. There was so much action. Can we go to another game?" she begs her mom. The sudden loyalty is no surprise to WNBA president Val Ackerman. A kid who signs on to a sport early, she says, as a player or a fan, is likely to stick with a particular team for life. And the Liberty is easy to love. Start with the deafening child-pitched screech the moment those white uniforms emerge from the locker rooms. The team (that's Marina Serragut, airborne) is clearly playing with heart, for themselves—and their New York fans. "It's their momentum that pushes us through the game," says Sue Wicks, the six-foot-three forward-center. Adds Lobo, a star forward sidelined with a torn ligament, "It's exciting for us to see as many kids in the audience as adults. It's not like a sea of ties." During breaks in the action, the audience is treated to a show of courtside family contests, high-energy hip-hop cheerleading from the bi-gender Torch Patrol, and the antics of Maddie the dog, the huggable team mascot. As in college hoops, the games are divided into two twenty-minute halves, so even the younger kids are unlikely to get antsy. Great news for the fans, bad news for the team: Games don't sell out, and good seats are usually available. (For schedule, please see "Game Week" in "The Mix," page 189.)

SUSAN AVERY



Photograph by Andrew Bernstein.

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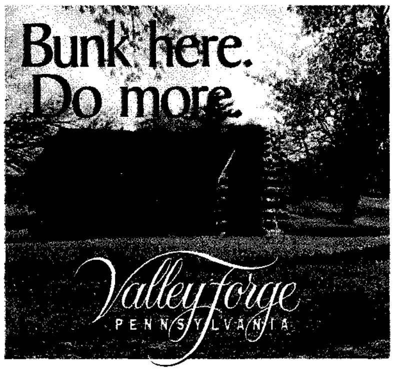

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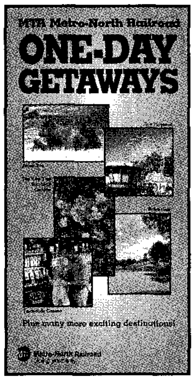

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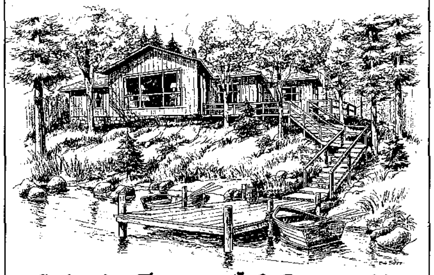

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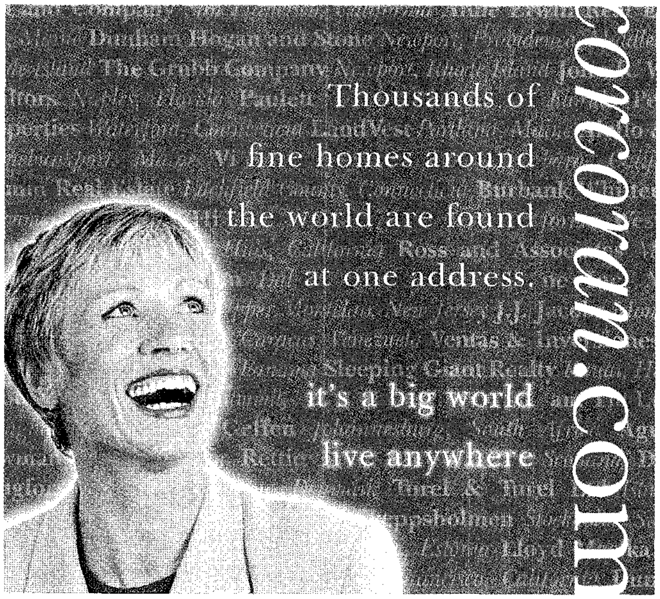

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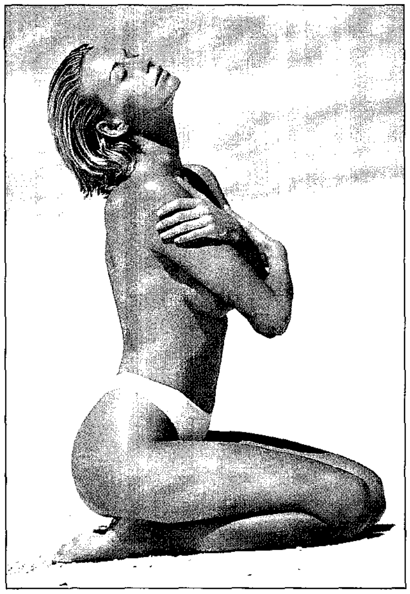

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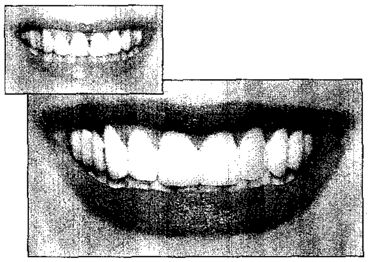

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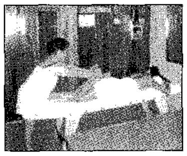

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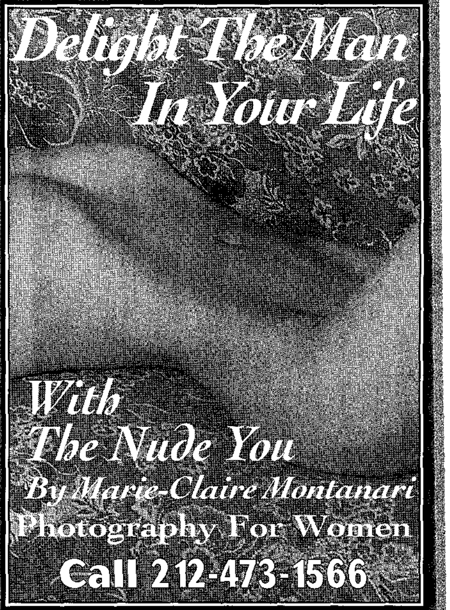

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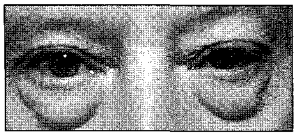

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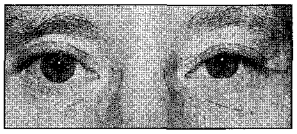

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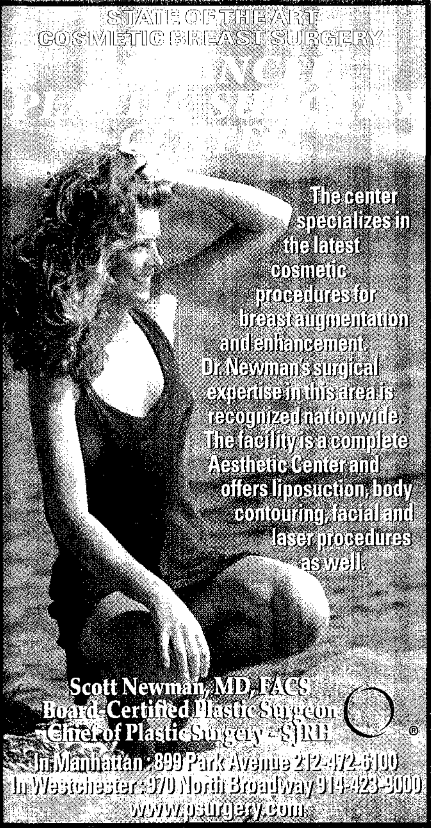

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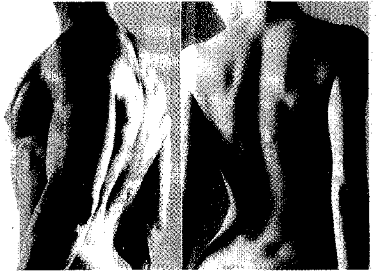

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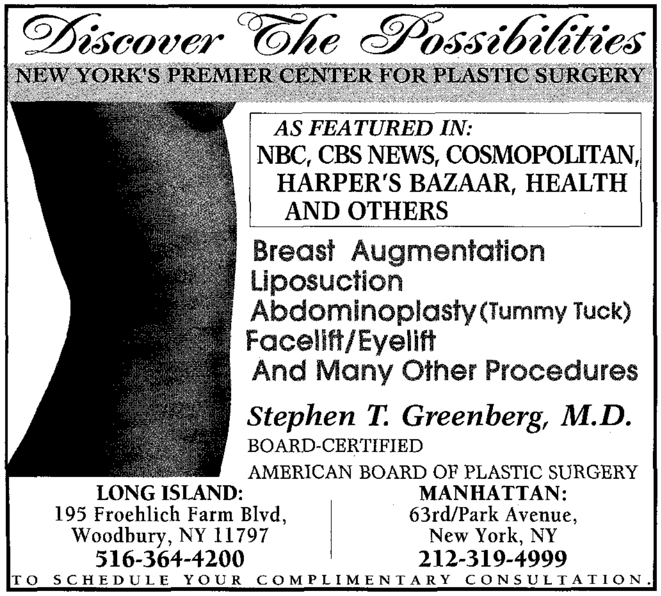

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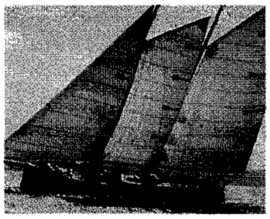

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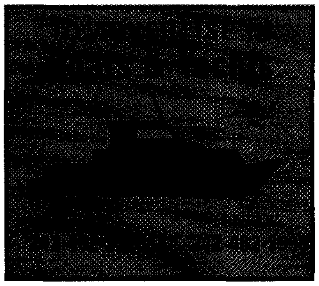

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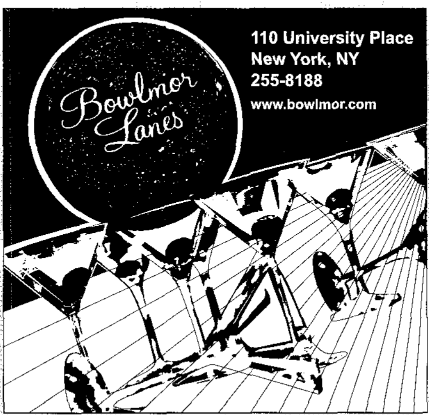

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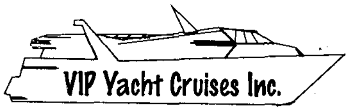
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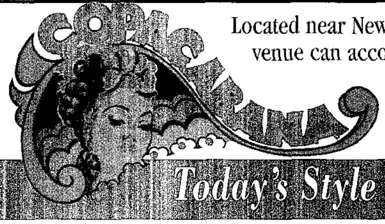

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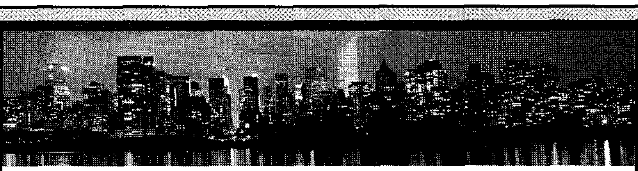

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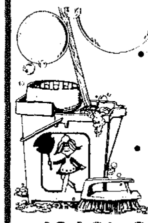

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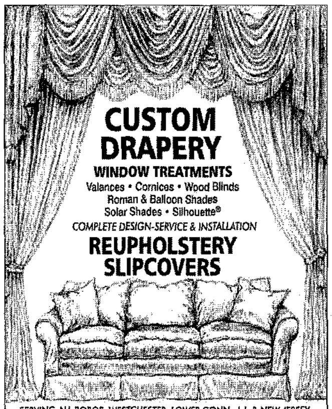

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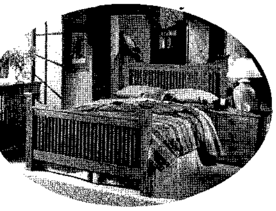

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42-year-old, very handsome chairman of several companies, who truly enjoys life, desires to meet an unusual person. I will apologize now for the long ad, but the woman I desire to meet wouldn't normally answer an ad. She is a person to whom the inside and depth of a man is equally if not more important than the outside. Yes, I will agree that physical attraction is important. It is that attraction that brings two people together most times; but it is the mental and emotional that bonds two hearts throughout the years. So it was important to share a small piece of me with you.

It is really quite amazing the effect we all can have upon each other. It "costs" absolutely "nothing" to put a smile on someone's face. To experience another person's happiness due to your efforts is - priceless. To empower an individual to accomplish whatever they choose, I can't even put into words. Yes, I definitely enjoy the mental challenges, but I have proven one does not have to be an S.O.B. to accomplish things in life. Money does not make you a better person. It does, however, give you two important things: the ability to help other people and the freedom to do with your time as you choose. When I think about "true" wealth, money does not even enter my mind. The most valuable assets I treasure are my family and friends; the "real" wealth of life!

There isn't anything I really "hate". This is a very powerful word and it takes "a lot" of energy to have this emotion, and as I said before, life is too short. I enjoy so many things - there is not enough space here - but, after all, isn't it who you are with that is the most important, not where you are. I believe you are given at birth certain natural qualities, and there are ones we develop over time through constant growth. In all these areas, whether it's mental, physical or emotional, I continually push myself to excel.

Well, I think now you have gotten a hint of the type of person I am. The woman I'm looking to form a relationship with has a mind that is incredible, with a "heart" to match. She is extremely caring, easygoing, loves her life, is happy with herself and just has a great time living. She has a strong interest in taking care of herself and is a very beautiful woman on the outside to match her inside. Being Jewish is important to me, not because I am so religious, but I enjoy how I was brought up. I am close to 6', so being tall would be preferred.

She has the ability to walk into any room and be comfortable, for she has tremendous confidence in herself but is not egotistical about it, is proud of the person she has become or is pleased with herself for making a continual effort to improve. A woman of true substance and depth, who is not afraid to admit making a mistake, for we all make them; that's why they call us human beings. After all, if we don't fail once in awhile, that means we are not stretching beyond our own boundaries. One small additional quality, if you have not guessed it already: a "sense of humor". People take themselves way "too" seriously as far as I am concerned. Every day is so special, to waste even one day worrying about little things is out of my ballpark. What do they say? "Don't sweat the small stuff, because it's all small stuff."

This long ad is now coming to an end. If, after you have read this, you decide to take a chance and answer, I would really appreciate a picture. Listen, I don't blame you if you don't want to send one. All I can share with you is that I promise to reciprocate, because physical attraction is important, no matter what people say. One more thing: I keep my private life just that - private, so if you reply and enclose a picture, I will be the only one who knows of your reply. Speak to you soon. Remember, keep smiling and laugh whenever you get the chance. 4244✉

Would You Love To Say "I Love You"—Again? Well, so would I. I am a cute guy (once model for Macy's many moons ago, if anybody cares), 40, successful business owner with a positive outlook on life. I love being alive and trying out what life has to offer, whether it be a weekend in Disney World or a night in a London theater. I am the happiest person I know (as everybody should be), easygoing, humorous, sensitive, sensuous man. Trying to find that special woman (26-38) to fall in love with. Looks are very important to me, as well as a kind heart, sense of humor, self-awareness and a drive to make herself and her life better than it was yesterday. Note/phone/photo. 4424✉☎

Green-Eyed, Extremely Pretty—Tall, slender, sporty, feminine, PhD-level female seeks athletic, adventurous, warm, sensitive, highly successful, highly educated male, 39-50, for romance and serious relationship. 4464 ✉☎

Tall Jewish Lawyer—46, seeks a woman with a bright mind and a strong body to take charge of romance. I'll still bring the flowers. 4411 ✉☎

Sexy, Bright, Warm—Playful, pretty, successful, slim, shapely, large hazel eyes, 40s, culturally sophisticated - loves the outdoors, hiking and travel. Seeking warm, sincere, adventurous, upbeat, sexy, unique soul mate. Note/photo. 4389 ✉

Slim, Sexy, Senior Sir Says—Which of the following is considered the greatest invention of the 20th century? A) The gun, B) The bullet, C) The garter belt, D) The atom bomb, E) Poison gas. Contest is open to all nonsmoking, attractive, playful, arts-loving Jewish or Wasp women, 40 and over. Please submit mail response, along with note/phone/photo (optional). Winners receive dinner for two at a fine area restaurant. 4407 ✉

Romantic Attorney—Jewish, nonreligious widower, 65, looks and feels 45, 6'1", slim, gym-fit, nonsmoker, sensual, good sense of humor, verbal, emotionally open. Enjoys theater, movies, fine dining, Atlantic City. Seeks vivacious, shapely, slim, romantic woman. Photo appreciated. 4423 ✉

Tall, Attractive Jewish Male—41, 6'1", 195 lbs, bright, honest, successful entrepreneur with a good sense of humor. I enjoy museums, theater, yoga, good food and quiet times. Seeking same qualities and shared interests in a professional Jewish woman, 5'7" or taller, slender, under 36. 4477 ✉☎

Laugh All Night!—With a kindhearted leading surgeon with attractive, boyish looks, upbeat - loves fitness, culture, fun - 5'10", very fit, mid 40s. Seeks bright adventuress under 37 for shared magic. Phone/photo a must. 4515 ✉☎

A Rare Find—Lovely-looking, green-eyed beauty who always tries to follow her dreams, seeks a romantic, puppy-loving, worldly Jewish male, 55-65. I am a successful businesswoman - but more than this, I have a heart of gold and sensitive nature, with a special love for animals. Please have an optimistic spirit and caring heart. Let us see if we can make our wishes come true together as we enjoy dining, theater, movies and walks in the country, sharing our hopes, laughter and love. Note and photo. 4420 ✉

Life Is Beautiful—27-year-old, foreign-born, very attractive white male seeks similar-aged, upscale woman for a fascinating relationship. I am financially secure, mature enough to understand the value of commitment and the philosophy behind humor. Traveling, scuba diving and enjoying world cinema are some of my hobbies. You are breathtaking inside and outside, have an unmatched passion towards life, the blue sky and children. Photos, please. 4413 ✉☎

Pretty And HIV-Positive—I am a healthy, vibrant and sexy Jewish woman, late 40s, who is ready to share my passions with a fabulous man, 45-60. I love movies, theater and hanging out with my equally fabulous dogs. If you are handsome, passionate, honest and have a great sense of humor, well...who knows?! 4490 ✉

You Have Blue Eyes, Blond Hair—A cultivated mind, slim yet voluptuous body and are in your 40s. You're emotionally stable, financially independent, and feel proud of your accomplishments. You're articulate, politically incorrect, with a good sense of humor. I'm a European-born, American-educated widower in my 50s, 5'11", 175 lbs - president of a small, nationally known corporation and have battled rather successfully the giants of my industry for the last couple of decades, while bringing up my kids to the threshold of marriage and career. I live on the North Shore and the Upper East Side. I am looking for a physically and intellectually intimate, low-key relationship to enjoy travel, theater, music, museums and movies; to spend quiet evenings at home with a good book, magazines, writing a short story, or to simply linger in a cafe over a glass of wine or expresso, kissing and exploring life's mysteries. Please send photo and a thoughtful note about yourself and the kind of man and relationship you are looking for. 4475 ✉

Share The Joys—Of a romantic country inn, a picnic by a waterfall. I have written numerous articles on how to enjoy places close to NY. Due to an eye problem, I can no longer drive. I am looking for a young lady in her 50s, who likes to drive and explore. I am 58 years old, Jewish, a widower. 4472 ✉☎

Looking For Soul Mate—I'm a handsome, Jewish (nonreligious) health professional who loves music (especially classical and jazz), and enjoys ballroom dancing, theater, museums, hiking and sports. Seeking serious relationship with a slim, warm, fun lady, 27-37, for always. Photo appreciated. 4415 ✉☎

SEND

A WRITTEN RESPONSE Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Successful, Handsome—Entertainment exec, 40, seeks attractive, free-spirited, intelligent woman, 25-40, for candlelit dinners, exotic travel, and midnight cruises. Photo/phone for reply. 4438 ✉

The Secret Of Life—Is enjoying the passage of time. Cute, 39, petite, blue-eyed woman, seeking a 33-45, fit, caring, sincere, creative, nonsmoking man. I'm vivacious, witty and athletic, with varied interests. Let's enjoy the ride - together. Note/photo, please. 4409 ✉

A Warmhearted Lady For You—Laughter-loving, fun, single Jewish lady, 5'6", 120, 40, with great legs, a sparkling personality and a sense of the absurd. My dream man: fun, well-educated, great listener and communicator, very successful and accomplished (CEO/investment/entrepreneur type), Jewish, spiritual, 40-54. leggyjlady@aol.com 4468 ✉☎

Highly Desirable—Good-looking, blue-eyed Jewish male, 53, cultured, many interests - would like to meet good-looking woman, 40-50s, who is warm, loving, affectionate, devoted, for possible lasting relationship. Religion not important. Include phone number. 4429 ✉

Gay, Good-Looking, In-Shape—60, gentleman, accomplished, stylish, affluent, 5'11", 175 lbs - interested in arts, travel, gardens, country/city life style. Seeks sensitive, bright, creative younger counterpart for serious exclusive relationship. Photo essential. 4462 ✉

Habit-Forming!—Luscious, witty and wise Jewish gal, loving, worldly, upbeat, fit and fun, seeks nonsmoking, tallish soul mate, 48-58, with good looks, great intellect, wicked wit, romantic ideals. Share my addiction for the sophisticated and natural pleasures of life. Chocoholic a plus. Photo/note/phone. 4488 ✉☎

Wanting It All—Male, late 40s, good-looking, creative, financially secure, loves travel, film, gym, fine food, theater - in quest for attractive, quick-witted female with good heart, class and sense of humor, 30-45, for beautiful life together. Photo/note. 4520 ✉

My Cup Is Full—Looking for the cream to top it off and enrich it. You can be my cream if you're a gentleman who is smart, successful, trim, attractive and with a sense of humor, 54-63. I'm all of the above, plus blond and beautiful. Nonsmoker. Phone/photo, please. 4507✉☎

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 249 W. 17th St., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a *NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.*

Trial Attorney—As a 43-year-old male, I am an extraordinarily successful, wealthy, Ivy League-educated head of my own law firm, author of a published novel and host of my own radio show. I am extremely handsome and stylish, with a quick wit, fit body and healthy spirit. I'm also a man of laudable virtues, with a big heart and an easy laugh. Some of my interests include sailing, literature, long-distance running, healthy eating and living. I reside in northern NJ and am divorced. I am seeking a truly beautiful woman (inside and out), with a passion for life and a capacity to love, for lifelong romance and commitment. Prefer a Catholic or Protestant woman, age 22-38. Note/recent photo/phone number, please. I know the requirement for photo seems superficial, but it is necessary for the start of chemistry. 4518✉

Tall, Clean-Cut Upper West Sider—40, male, is seeking a sexy lady to share wine, movies, Sunday brunch and a summer of fun, maybe more. Send photo and note to: intrinsic40@aol.com 4525 ✉☎

A Rare Find—An elegant, pretty and sexy redhead desires a tall, 55-plus, energetic, successful and smart gentleman with a great sense of humor, for a *fun relationship.* 4504 ✉

Sophisticated, Chic Woman—49, slim, serene, French-speaking, Christian background, limbic and limber, wants to share love, truth and beauty with an educated, sensual, compassionate intellectual man who is emotionally, physically and fiscally fit, open to the joys of life and free to experience them now. Thoughtful responses only, please. No form letters. MDs especially welcome and appreciated. Please have prior relationship and children issues resolved. Merci. 4511 ✉

Divorced, White, Christian—Spiritual guy, self-made businessman, well-traveled. Loves dining out and home cooking, estate living, Long Island, NY - loves boating and walks on the beach. I also like all the city has to offer. Very young-thinking and looks (56); children, youngest soon to be 5 years old. Nonsmoker, nondrinker. If you are looking to share some of these values, and bring your own for a fuller mix, send picture and note. 4528 ✉

I'm At The End Of My Rope—About to lose hope/ That I never will find that one guy of mine/ You'd think it'd be easy/ It's not hard to please me/ So give me a try/ 'Cause I'm terrific, that's why/ Me: pretty city lady, fun, trim and smart/ Successful, spunky and kind of heart/ You: 49-61, active, kind, lots of fun. 4493✉☎

Charismatic Columnist—5'8", slim, fit, 55, reasonably easy on the eyes. I have two grown kids who make me very proud, close friends I've kept for years, great job covering the economy for a national weekly, a spacious home in the center of the universe (Lincoln Center, of course). All I seek now is a woman to love for life. Photo tacky but necessary (or, at least leave a nice voiceprint). 4412 ✉☎

Handsome Attorney Seeks Girlfriend—Jewish male, 40s, 5'10", athletic, seeks very attractive, slim, nonsmoking Jewish female, 24-38. Photo/note/phone. 4431 ✉

Spontaneity, Laughter, Fun—Is that too much to ask? NY businessman, 52, 5'6", 160, successful, educated, athletic. Enjoys the Manhattan experience: theater, restaurants, live music, tennis in the park...even an occasional opera. Would like to meet attractive and fit, 35-45 co-conspirator, to seek out and enjoy adventure. Please, photo/phone. 4396 ✉

Very Pretty Lady—Tall (5'7"), slender, athletic, college-educated, affluent, Christian, nonsmoker - loves sports, movies, opera, fine dining. Seeks gentleman, 55 plus, who is considerate and good-natured, and would mesh with the above. Note/phone, please. 4492 ✉

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Handsome, Fit, Secure, Single—Christian white male professional (36, 5'11", 165, 41 jacket), seeks feminine/pretty soul mate: her healthfulness brings out the athletic; her keen sensibilities naturally engage her to the artistic and cultural sites of Manhattan; her courage rewards her a community of honorable people. Note/photo; flexible on age/religion. 4489☒☎

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Life Is Not A Straight Line—Recently divorced, attractive, accomplished lady, ready to move on in seeking divorced or widowed, attractive white male, 55-63, 5'10"-6'2", well-educated, well-rounded, well-grounded, with good intellect and a Manhattan sense of fun. 4476 ☒☎

Romantic Man—Affectionate, loving, marriage-minded, easygoing, fun-loving. Good sense of humor. Young 40s, 6', 175. Athletic body, cute face, bald head, caring heart. Loves beach, sports, dining, more. Photo a must. 4521 ☒☎

Ferrari-Driving Multimillionaire—Seeks gullible woman with great legs, kind heart and quick smile, 33-43. 4405☒☎

Gay Male, Ivy Grad—Successful executive with conservative lifestyle, 58, 6'1", fit, well-read and traveled, seeks younger man to share many of the better things life has to offer. 4469 ☒

Smart And Sexy—Upscale and down-to-earth, easygoing, successful executive, ready to share my good life and yours. Passions: people, city, country, France, Tuscany, Mozart, Puccini, Bonnard, wine, cuisine, my garden. Seek happy, successful man, 55-65, ready for me! 4470 ☒☎

Beautiful, Intelligent, Classy—Sensual, widowed, Jewish professional woman, in search of long-term, loving relationship with an intelligent, interesting, secure professional man, 50-60, nonsmoker. Could that be you? Photo/note/phone. 4394 ☒☎

Better Than The Other Girls—Tall, thin, Bain de Soleil type, long brown hair, great smile, smart, funny, attractive, charming, artist/teacher, North Shore LI, frequently in NYC. Seeking similar male, 48-58, for fun, friendship, maybe more. Personal note/photo/phone. 4456 ☒

Down-To-Earth Female—World traveler and successful marketing maven - admits to being attractive, 50, romantic, kind and a gourmet cook. Seeks a successful, decent and gentle Jewish man looking for a long-term relationship. Phone/photo. 4474☒☎

Attractive Asian Lady—Of good quality, seeks sincere, honest, secure gentleman, 49-58, for one-to-one, long-term relationship, marriage. Note/photo. 4439 ☒

Senior Female—Seeks serious senior male. If you are tired of explaining who Rita Hayworth was, I want to meet you. I am bright, fun-loving, active, adventurous, straightforward and vital. You play tennis (doubles of course), enjoy museums, concerts, theater, travel, ballroom dancing...and quiet times as well. Let's explore the possibilities. 4494 ☒

Attractive Professional Male—40, 6'1", handsome, nonsmoker, seeks attractive female, 28-43, for a long-term, meaningful relationship. 4457 ☒☎

Pretty Jersey Girl—Irish-Catholic, seeks handsome male with a heart of gold, 40-50, loves animals - I have a spoiled cat! Note/photo necessary. 4451 ☒☎

Attractive Widow—Italian-born, warm, fit, loves life and people. Seeks classy, kind, fit gentleman, 60 plus, for companionship and good times. Photo. 4527 ☒

Very Eligible—Single white male, 35, 5'10", successfully self-employed, settled in north NJ, seeks educated single female, 25-34, to share goals in a fun-loving relationship. 4434 ☒ ☎

Pretty, Refined Professional Female—38, 5'6", seeking handsome Jewish male, 36-44, cultured, accomplished, with good heart and humor. Note/photo. 4512 ☒

French Accent—Jewish man, 50, high integrity, brainy rocket scientist, cultural (Mozart, Verdi, Renoir), gentle, romantic. You are: 30s-40s, intellect, kid-free, NJ/NY. 4448 ☒

Single Jewish MD—37, very intelligent, successful and attractive, ready to leave singleness behind. Looking for genuine, balanced, intelligent, warm and very attractive Jewish woman, under 36. Please include photo with response. Give it a try. 4444 ☒

Tall, Handsome Doctor, 6'2", Buff—White male, 190 lbs, slim, ocean athlete/cyclist, 42, with boyish good looks, never married. Highly successful/affluent entrepreneur/PhD. Considered warm, playful, generous and very supportive. Seeking to build a secure future with a strikingly beautiful, slim/fit, chic, sensuous and graceful female (25-38), ready for romance, passion, friendship and happiness - forever. NY, NJ and CT preferred. Photo/phone/note guarantees prompt reply. 4523 ☒

Catholic Male—Early 40s, hoping to find true love this summer. Would like to meet an honest and upbeat female for summer fun and hopefully summer love. 4519 ☒

One Good Man—In search of several good women (just kidding!). Earthy, attractive Jewish male, starting fifth decade, good-hearted, well-educated, with diverse interests, seeks contact and connection with upbeat, spontaneous, tall woman with engaging smile, sexy demeanor, independent yet intimate. If you catalyze the best in others, are ready and open for a relationship, value friends and family, and have a good moral compass, please respond with a nongeneric note and recent photo. 4463 ☒

Westchester/Fairfield Single Doctor—Early 40s (looks a bit younger), 5'11", in shape, brown/green, decent-looking guy, English/Irish/Scottish, Christian, seeks white female, 26-39, for walks on the beach, movies, dinner. Teacher is a plus. Note/photo, please. 4509 ☒☎

Stop Right Here!—Wanted: thoughtful, affectionate, cute single female, 22-36, nonsmoker, race/religion open, for casual or serious relationship. I'm a nice Jewish guy, late 30s, likes dining, movies, parks, sporting events. Photo. 4510 ☒☎

Physically Fit, Athletic White Male—35, MA degree, Yankee fan - enjoys jazz, movies, sports. Seeks intelligent, caring, sincere, slim white female. 4454 ☒☎

Lovely Woman—Seeks sexy European gentleman for fun, laughter, companionship and foreign movies - French speaking is a plus. Please be slim, intelligent, athletic and mid 40s. I'm Jewish, slim, tender and loving, looking for same. Please include recent photo. 4428 ☒

I'm Not For Everybody—But, then again, I don't try to be... I am a sexy, smart and spiritual, divorced Jewish male, 45, 5'11", handsome, with magnificent green eyes and a big heart. A rare breed - I am a wonderful, loving daddy, a NYC business owner and a great cuddler, all rolled up into one. I seek a "very special", beautiful woman (inside and out), who has a gentle soul and a carpe diem attitude towards life. I'm the real deal and can be a very special friend, lover and soul mate to the right person. Note/photo. 4443 ☒ ☎

Come Lady, Be Not Coy—Beauty is nature's coin... Sophisticated, 6', European public interest lawyer, former literature professor, trilingual, tennis, figs, fado, Neruda, Albinoni, Cervantes, Montale, house on Fire Island, seeks woman unrepentant, 30s-40s, classy, soulful and sensual, Latin, European or gentle New Yorker. 4491 ☒☎

Jersey Girl—Attractive, 36, blond, brown eyes, 5'5", Christian, divorced, childless, retired, affluent, seeks attractive, rich man for serious relationship leading to marriage and starting a family. No kids from prior relationship, please. Sense of humor. Likes boating and fishing a plus. 4416 ☒

Black Female—Good character, PhD candidate, seeks white male. 4446 ☒☎

Be My Valentine—Today and the tomorrows to come. Divorced Jewish male (nonreligious), 59, 5'11", 215, self-employed professional, Westchesterite. I am sensitive, caring, sincere, (com)passionate, fun-loving, eclectic tastes. You: emotionally secure, 33-54. Note/photo. 4461 ☒☎

Beautiful Entertainment CEO—Jewish, 37, fit, athletic, successful Manhattan business owner, seeks Jewish, 32-48 man, for marriage, family and golf partner. 4442☒☎

Widower—Fit and healthy, seeks warm, sensual, witty young 60-69 woman. 4406☒

Tired Of Being Solo In Life?—Attractive blond - enjoys tennis, travel, entertaining, stimulating conversation. Would like to meet male, 42-55. Note/photo, please. 4458 ☒

Gay Woman—Accomplished, pretty, fit, passionate, grounded, seeks heart-and-soul connection with complementary woman, 40s. 4479 ☒☎

Escape From NY—With a geographically challenged country boy, 59, in Dutchess County, 50 miles north of NYC - but has Ferrari and will travel. Not feloniously ugly, can be taken anywhere. Looking for a female co-conspirator with tolerance for adventure. Photo appreciated. 4481 ☒

PhD Psychologist/Rabbi—55, 6', flexible, affluent, fitness. Seeks upscale, kosher woman. NY/NJ. Photo. 4478✉☎

Single White Male—Professional, 50, seeks female for relationship. 4398 ✉

I Don't Look Like Paul Newman—But I'm not short, fat and ugly. I don't have Bill Gates' wealth, but I'm not living on Social Security. Despite my modesty, I'm a pretty good lawyer and I like my work. If you are a slender Jewish woman living in Westchester or Manhattan, who was born when FDR was president, I'm eagerly waiting to hear from you. 4447 ✉☎

Self-Made Man Seeks Mate—Good-looking guy, 48, 5'9", looking for a woman, 32-45, (212), eager to share my passions for art, travel, enjoying life. Must be willing to laugh at my jokes. Note/photo. 4466 ✉

Outdoorsy Man—54, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned. Seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo, please. 4495 ✉

Lovely Latin Lady—41, striking looks, smart, charming, fit, sophisticated city girl with country soul, seeks single man, 35-45, ready for loving, committed relationship. Note/phone/photo. 4498 ✉

Sophisticated, Shapely, Gentle—Terrific athlete, excellent physical shape, very attractive, well-educated, cultured, well-traveled, stylish, tall Jewish lady - seeking kind, cosmopolitan, successful gentleman, mid 50s. 4.0 tennis player/avid skier is a plus. Honesty/sincerity/kindness is your real advantage. 4467 ✉☎

NYC Deal Maker Sought!—Pretty internet entrepreneur seeks to be a "dynamic duo" with 45-plus, business-minded guy and jazz lover. 4487 ✉☎

Grace, Looks, Brains, Passion—NJ woman, 49, seeks white, loving man with integrity and humor. 4516 ✉☎

Single, Successful, Good-Looking Male—49, who's at peace with himself, a good conversationalist, fun-loving, caring, athletic, nonsmoker, seeks slim, classy, fit, attractive, educated single female who's truly a nice person, 36-47. Note/photo. 4418 ✉

Gay, Romantic Man—51, seeks sensual, sincere man, 45-55. Photo. 4426 ✉

Successful Creative Professional—49, looks 39, athletic, warm, good-looking, playful, with serious side, seeks intelligent, pretty, spontaneous woman under 45. Special weakness for redheads and skiers. Note/photo. 4437 ✉☎

Pretty Redhead—Slender, 5'5", seeks attractive, fun-loving man, 55-60, for serious relationship. Recent photo. 4505✉☎

Huggable, Handsome, Playful—Great catch, successful Jewish professional, athletic, fit, humorous, intelligent. Seeks classy lady under 45, to adore. Photo, phone and note. 4436 ✉☎

Gay Woman, Attractive, 40—Romantic, passionate professional who loves long walks on the beach, city life, traveling and all life has to offer, seeks feminine partner who enjoys life to the fullest. 4502 ✉☎

Distinguished, Mature Exec—Divorced, Jewish, 5'10", 195 lbs. Successful, masculine looks, virile rascal - with class. Seeking a bright, witty, trim, feminine and sensuous female who looks and feels young, truly top-drawer. Let's ignite the spark and more! (718) area. Send note/phone/photo. 4445 ✉

Burgundy Or Bordeaux?—Bright, buff, sexy, successful woman (52) with fab Fairfield County pied-a-terre, seeks 50ish male counterpart for food for the soul. Photo/note/phone, please. 4410 ✉

Wealthy, Widowed, Handsome Doc—43, seeks pretty, sensual younger lady, 21-29, for romance, travel, adventure. Note/photo. POB 86, Haddonfield, NJ 08033

Brainy, Funny, Earthy Beauty—Seeks man to be both complementary and kindred spirit. Musician or writer (day job or pro) a plus. Us: fit, sexy, 40. 4503 ✉☎

Attractive, Blue-Eyed Brunette—Jewish female, professional, 34, 5'7", outgoing, sweet, independent, family-oriented, seeks Jewish male professional with similar qualities, 35-45, 6'1"-6'3", for lifetime commitment. Photo. elstutor@aol.com 4514✉

Great Body And Soul—Strikingly attractive professional is willing to share my Sunday NY Times if you are 42-55, tall, handsome and fun. Photo. 4419 ✉☎

Ladies: An Invitation—*To a party in your honor, hosted by an attractive Jewish male, tall and slim. Youthful late 40s, with dark red hair, happiest in denim. My guest is 30-plus, fit, fascinating, lovely inside and out, looking for romance and friendship. If your phone number begins (212), please RSVP.* 4529 ✉

Pretty, Petite, 5'3", Vivacious—Jewish teacher, Brooklyn, 40s (looks 30s), no baggage - likes travel, square dancing/ballroom dancing (needs partner), conversation. Seeking caring, dependable, responsible, financially/emotionally secure male, 45-60, nonsmoker, for possible relationship. Photo, please. 4425 ✉☎

Adventurous Sailor—Handsome surgeon, student pilot, down-to-earth, 40-year-old Wasp with a unique, warm, beautiful soul, with a passion for work and play, never married, seeks a natural, beautiful, sexy, easygoing, fit, intelligent professional female, 26-36, to share good times and more. Friendship/soul mate. Let's go for a sail! Note/photo/phone. 4480 ✉

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Male, 50—Fit, wealthy, seeks young female. POB 130245, Sunrise, FL 33313

Almost Perfect—Tall, attractive, classy, educated female professional, 54, herpes, *seeks single man, 50-60.* 4501 ✉

Attractive, Sophisticated Woman—Spirited and spiritual, down-to-earth. Equally at home hiking or in a slinky gown. Seeking tall, fit gentleman (5'10" plus, 36-50), with kind heart, sense of humor, integrity. Desire friendship, deep conversations and more. NYC resident a plus. Note/photo/phone. 4473 ✉☎

Romantic, Handsome CEO—45, 6', seeks lady, 30-47, with beauty, brains *and a warm heart. Photo, please.* 4435 ✉☎

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3 Spanish Wine Tasting 7:00 pm
4 Fencing Class 7:00 pm
5 Group Board Games 8:00 pm
6 Swing 8:30 pm
8 Gospel Brunch 11:00 am Softball Game 2:00 pm Film & Discussion 5:00 pm
9 Indoor Rock Climbing 7:00 pm
10 Philharmonic in the Park 6:30 pm Yoga Class 8:00 pm
11 Chinese Banquet 7:00 pm
12 Cooking Class 7:30 pm
13
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North Shore Widow—Pretty, intelligent, affluent brunette, home owner, business owner, kind, caring, seeks educated, upbeat, gentle man to share the good life, friends and barbecues, fun, travel, tennis, 57-67 (photo), 5'8"-6'. 4500 ✉

German Blond Beauty—Very attractive, educated, intelligent, 37, 5'9", seeks very successful gentleman for romance, passion, travel and conversation. 45-70. Photo appreciated. 4401 ✉☎

Mirror, Mirror On The Wall—Bring me a man, after all. Make him a white Jewish male, athletic and cute, 41-50, with humor to boot! Match this 41, fit, LI, petite, classy wit. 4440 ✉☎

Elegant, Upscale North Shore Beauty—Shapely and sweet, seeks attractive, kind man, 65-75, who needs to be loved, who is caring and financially secure, to experience a quality life together. 4404 ✉☎

Petite Blond Beauty—Ready to spice life of 55-70 male, non-retired, successful professional, active in business and pleasures of living. 4399 ✉☎

Tall, Dark, Slim—And handsome, 29, ambitious Westchester Italian - loves music, dogs and his grandfather - seeks 20-28, ambitious, family-oriented beauty who looks and feels equally good in a bathing suit or an apron. Note/photo. POB 363, Piermont, NY 10968

Seeking Assertive Lady—Good-looking, athletic business owner, 44, 5'11", 185 lbs, eager to please, would love to meet a fit, attractive lady who enjoys being pampered. NY/NJ. 4455 ✉☎

Lifelong Romance—Handsome, sensitive Jewish male, Ivy MBA, 6', 195, seeks sexy best friend - slim, curvy, 29-35, to share long talks, passion, family. 4522 ✉☎

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Stunning, Curvaceous Teacher—Seeks nonsmoking soul mate, 48-58. 4450✉☎

Artist, Physician, Adventurer—Very handsome, fit and athleic, 36, 5'7", Jewish male, seeking slim, pretty, bright, single Jewish female. stevekirk17@yahoo.com Note/photo. 4513 ✉

Waterfall!—Golden retriever and in-shape guy, 46, building artist's dream studio in Milford, PA. Missing adorable female to share gardening, hiking...forever. 4517 ✉☎

Brooklyn—Retired professor, tall, slim, affluent, Irish, owns beach house near subway, visits DC. Seeks 53-plus, retired lady health buff with a little time to travel. 4496 ✉

Youthful 50-Plus Lady—Tall, slim, wants to meet true, honest, caring man for meaningful friendship. 4427 ✉☎

LA/Central Park South Model—Attorney/investor - stunning, glamorous, chic, slim, long blond hair, great legs, killer smile, dazzling wit. Loves arts, restaurants, travel, theater, film, cabarets, horses, Europe. Seeks tall, lean, handsome, clean-shaven, patrician, highly successful, generous, monogamous jet-set gentleman, 40-60. 4402 ✉☎

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Why Can't I Find You?—Male, 45, 6'2 1/2", 195 lbs, blue eyes, brown hair, balding, nonsmoker, nondrinker, works out daily, loves hiking, long walks, kayaking, outdoors, sightseeing. Hopeless romantic, loyal, devoted, honest, loving, good shopping and crafts fair buddy, Long Islander. Seeks attractive, sincere, nice, loving woman, 35-45, slim, nonsmoker, who works out regularly, would love hiking, long walks, romantic movies, amusement parks, travel, holding hands, cuddling. For relationship and marriage. Long Islander a plus. Letter/photo/phone. Sincere replies only, please. 4530 ✉

Good Books-Loving Man—Tall, trim, attractive, who also loves balance of city/country living and classical music, seeks slender lass, 45 plus, for joyful times. Photo? Thanks. 4400 ✉☎

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Exotic, Passionate Italian—40, very attractive. I am a great cook, vivacious, warm, honest, and love stimulating conversations. Seeking successful quality gentleman with traditional values, sense of humor and a zest for life, 45-65. 4433✉☎

A Study In Contrasts—Elegant/sassy, brainy/sexy, cool/passionate beauty, inside and out. Please respond if you are a man who is tall, fit, intelligent, successful, fun and 50-63. Note/phone/photo. 4432 ✉

Offbeat?—In your mind, where it really counts. Me too. I'm slim, 6'2", 53, writer, lucky in some things but not love; don't have kids. Seek in-shape woman, self-aware, smart, good voice, 40s, to live wherever, laugh some too. 4465 ✉☎

Sail With Me—Handsome, sparkling skipper, 6'2", trim, seeks beautiful first mate/mermaid, 30s-40s, to share life's joys on and off the water. Phone/photo/note. 4471 ✉☎

Parla L'Italiano?—I am 38, slim, 5'10", successful artist, very attractive, both inside and out. I'm open, sincere, creative, discerning and love to laugh. Never married. I'm seeking my female counterpart who's 27-32, elegant, exotic, spiritual, without kids/games. Her beauty is combined with strength in character, gentleness in her heart. Send descriptive letter with photo. (914)/(212) area. 4506✉

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ice-Looking, Down-To-Earth Guy—7, journalist, enjoys dining out, movies, usic, Manhattan. Seeking pretty, 30-omething woman with similar interests. et's meet over coffee or perhaps Sunday runch. Worst scenario: we have a leasant meal and part as friends. Best cenario: our date lasts forever. Note/hoto optional. 4483 ✉☎

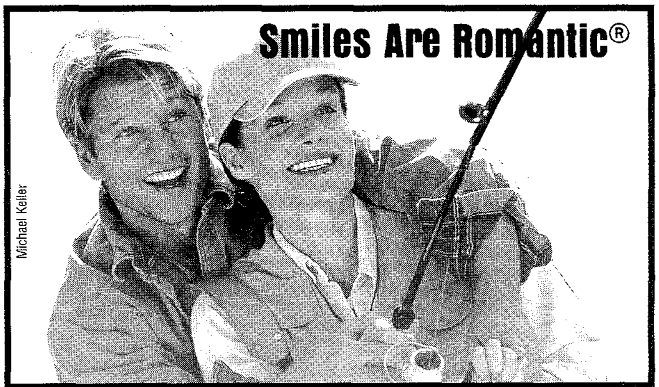
PhD, Much Traveled In Asia—Successful, athletically active European male, 57, writer, legal background, 5'11", seeks active, petite professional lady with high standards, under 55. 4421✉☎ mee530@hotmail.com

Help Me...—Find you. Kindhearted, affectionate and genuine, professional, single Jewish female, 36, never married, 5'4", slim, attractive brunette - seeks a handsome, caring, stable, intelligent, single Jewish male, nonsmoker, 34-42, to share warmth, closeness and life. Note/photo, please. 4449 ✉☎

Holden, Hamlet, Prufrock, Harpo—*Beatles, Beethoven, Zimmerman,* Sugar Sugar, Nobu, Carvel, tennis, Kubrick, Scorcese, Woody, happiness, Casablanca, OZ, Maincoon, Monet, Wyeth, Hopper, Howard, VRD, OTK, etc. Handsome, tall, successful male, 37, Jewish, seeks beautiful woman, high IQ, naughty and nice. 4430✉

Be My Best Friend/Lover—I'm a very pretty woman, vivacious, fun, bright, multifaceted, independent, secure, cultured, worldly, warm, 54, Jewish, (212). 4452✉☎

Palm Beach Physician—*Jewish male,* 44, Sylvester Stallone look-alike, 6', fit, never-married, kind, various interests, above-average in most respects, cerebral, a bit shy, searching for slender, refined, very feminine young lady, gentile, relocatable. Hope for friendship, eventually leading to "happy ever-after" with a wonderful young lady. Photo/note. 4486✉☎



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Very Handsome, Super-Nice Guy—Seeks *very pretty, in-shape female, 24-38,* for lasting relationship. Photo/note. 4497✉

Warm, Whimsical, Lovely—Very bright, very attractive woman, youthful 47, successful professional, works in NYC, currently lives in NJ, looking for intelligent, emotionally stable, successful man, around 45-55, for friendship and more. 4482✉☎

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Malcolm Phillips,Great Neck, N.Y.

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Maggie Kruse, Fairfield, Conn.

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"Hello, Judith Martin?"
"Who the hell's this?"
Sarah Gay, Atlanta, Ga.

"Hello? Anheuser-Busch?"
"Waaaaaassssuuuuuuuupp!"
Chris Doyle, Burke, Va.

"*New York* Magazine."
"This is Chris Doyle of Burke, Virginia, a subscriber."
Carl Edge, Clarksburg, W.Va.

"Dean Witter? Last week this stock was a "Strong Buy," now it's a "Sell," and I want to dump it!"
"Please hold."
Jerry Silverman, White Plains, N.Y.

"Good afternoon, Taste Incorporated."
"I've been trying to reach someone in Accounting."
Glenn Worthman, Mountain View, Calif.

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Mark Paladini, Sherman Oaks, Calif.

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T. Nash, Winston-Salem, N.C.

"Pronto."
"Okay, I'll make it quick!"
Kurt Lindsey, N.Y.C.

"Rhonda speaking."
"I need some assistance . . ."
Steve Simon, San Mateo, Calif.

"Hello, is this the Domestic Violence Hot Line?"
"What do *you* think, you dumb bitch—can't you dial a phone?"
Molly Katz, Westport, Conn.

"Rooney speaking."
"How are you today, sir?"
Jim Weis, Atlanta, Ga.

"Operator, I'm trying to reach the Oxymoron Society."
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Bob Kopac, Poughkeepsie, N.Y.

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L. Soth, Northfield, Minn.

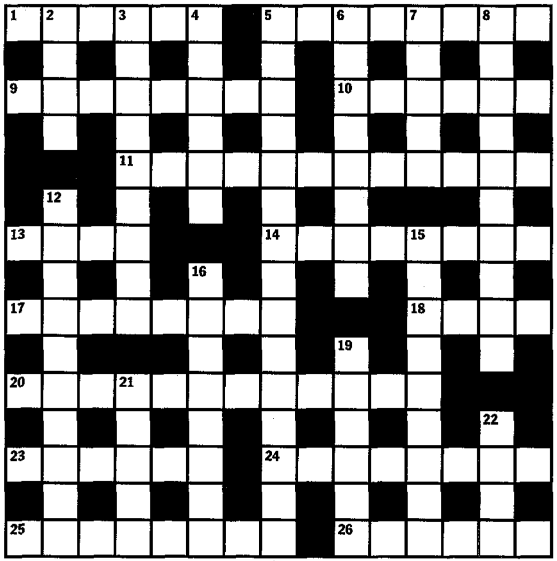
"Hello?"
"Thank you for calling Max's Deli. This call may be monitored for security purposes."
Molly Graizzaro, Dumont, N.J.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 973, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to nymagcomp@aol.com, **WITH STREET ADDRESS.** Entries must be received by June 30. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the July 30 issue.

The 'Guardian' Crossword

ACROSS

1 A problem for the bridge builder to emphasize. (6)
5 Painting with rollers? (8)
9 Submerged position of cedilla, say? (8)
10 No open events in these games? (6)
11 Something bound to appeal to the less affluent readers. (5,7)
13 It's impossible to connect with these services. (4)
14 They open out for the novice. (8)
17 An animal looking for his master. (5,3)
18 Weapon causes many disquiet. (4)
20 Turn a blind eye when an employee wants to leave? (4,2,6)
23 Replace points in a car engine. (6)
24 Descriptive of the lesser evil? (3,2,3)
25 Where they have female grooms? (8)
26 It's reddish-brown, but not orange. (6)



DOWN

2 Lean nurse. (4)
3 Used to be troubled. (9)
4 Organisation for the better? (6)
5 Favourite places for having tantrums? (8,7)
6 A sharp fall in sweet production? (4,4)
7 Young trainee acted badly. (5)
8 Head ball on to right winger. (10)
12 The case for the prosecution? (10)
15 Restrict dangerous drivers—they're often flat out on the road. (9)
16 Was in contact when Joan died in an accident. (8)
19 It may be carried on, though bylaws forbid it. (6)
21 Come in to register. (5)
22 Secure top of foresail in rough sea. (4)

'Summer Break': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

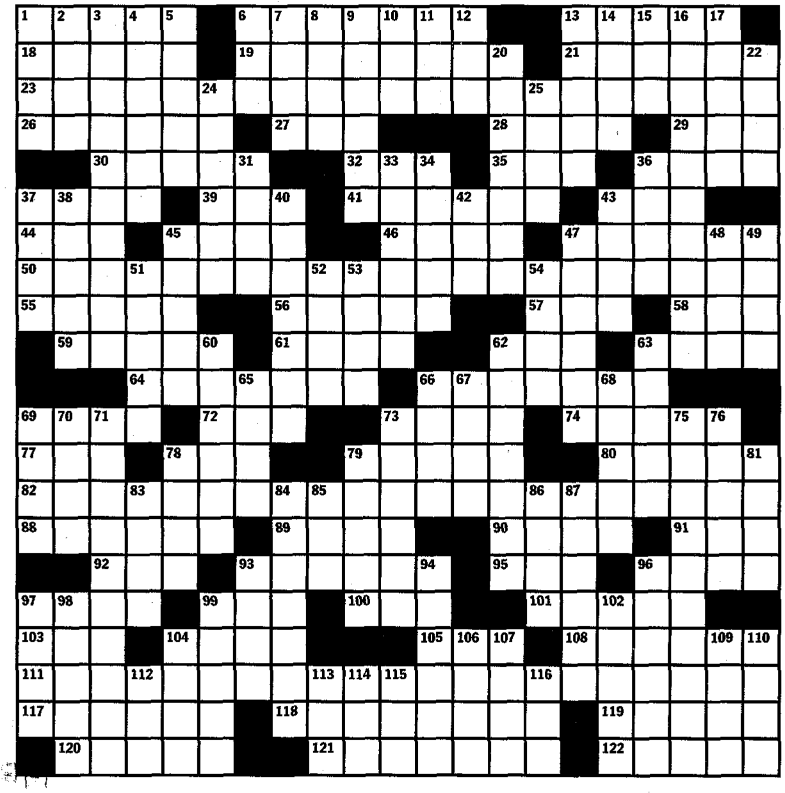
1 "It Happened One Night" director
6 Name to an office
13 Physical form
18 Zoning units
19 Declare more emphatically
21 Squirrels away
23 Start of a verse
26 Withdraw from membership
27 Cask
28 Wight, for one
29 AT&T alternative
30 Jesse of Olympics fame
32 Ranch suffix
35 Settle with the cashier
36 South African Dutchman
37 Ward heelers
39 Part of NIMBY
41 Give aid
43 Tailor's concern
44 Leather punch
45 Ancient Irani
46 Christmas paste-on
47 Person lacking pigment
50 Verse: II
55 Lear's middle daughter
56 Combine, in a way
57 Clairvoyance abbr.
58 Bug egg
59 Varnish ingredient
61 "—— o'clock scholar"
62 Lode load
63 Regarding
64 Played charades
66 —— and goings
69 Spheres
72 Neckline type
73 Birthmark
74 Carries
77 Saloon furnishing
78 The dinner check, familiarly
79 Fable message
80 Fervency
82 Verse: III
88 Sound system
89 Wagnerian earth goddess
90 Applies pitch

2383

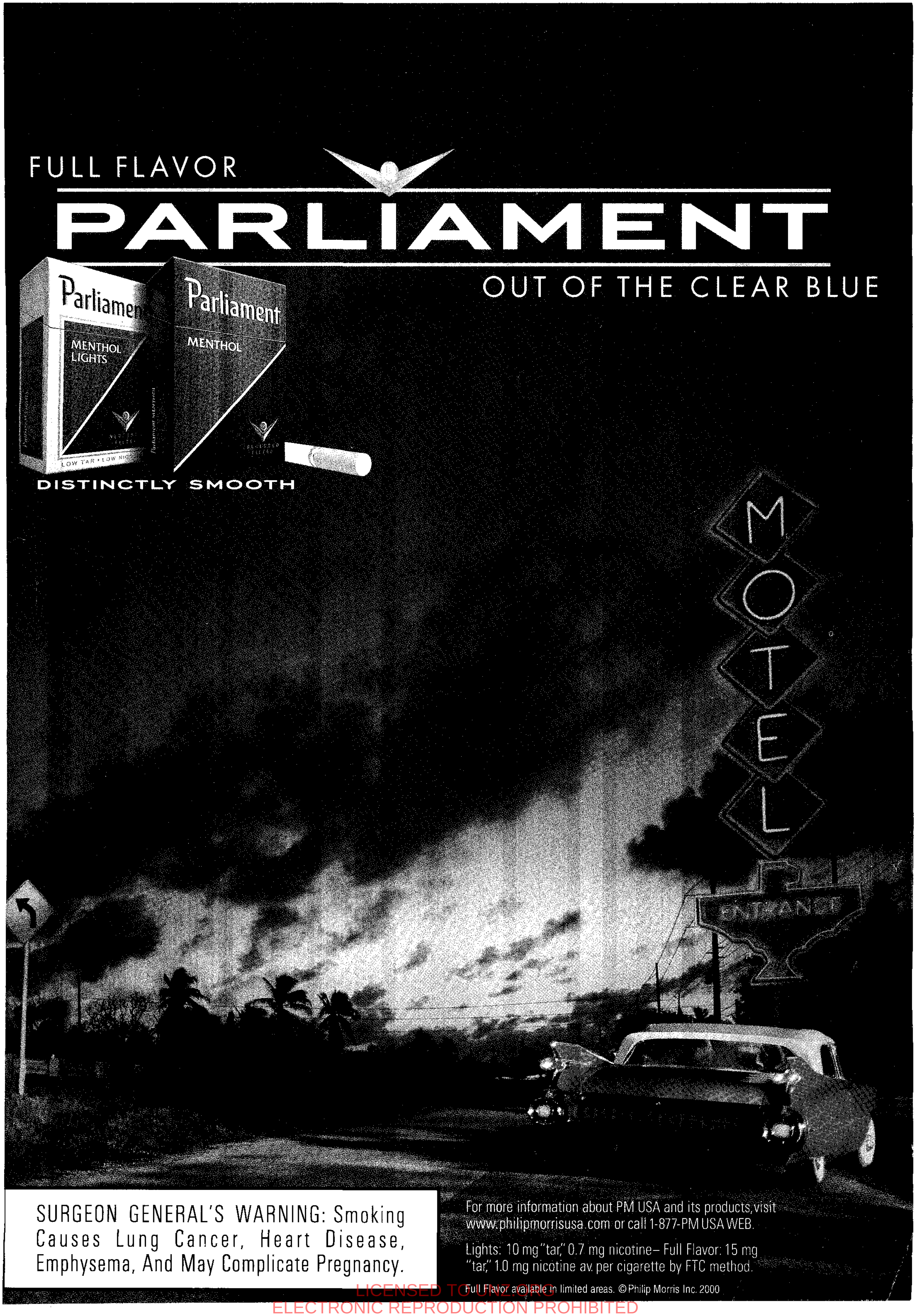
91 So-so grade
92 Fourth notes of the scale
93 Get in
95 One of the Caesars
96 Hatchbacks, e.g.
97 Beatles' "—— in the Sky . . ."
99 Stock giveback: abbr.
100 Dr. Ruth's topic
101 Bowling-alley button
103 Between pie and mode
104 Venetian resort
105 Rattlesnake's kin
108 Is in store for
111 End of the verse
117 Ironed-in pants line
118 Washington hundred
119 Tubular pasta
120 Fall flower
121 Manors
122 Germany's Pittsburgh

DOWN

1 Crow calls
2 Tooth woe
3 High school
4 Extends, as a subscription
5 Covert stage comment
6 "Right you ——!"
7 Mountaintop
8 Homophone of 37-Down
9 Indians and oranges
10 Ending for Turk or Finn
11 Born as
12 Before la, in a refrain
13 In a bashful way
14 Stockings
15 Doctor's "Say ——"
16 Pupils' assignments to a higher grade
17 Draw out
20 Capital of Libya
22 Use a swizzle stick
24 Actress Marilu
25 Boris Godunov's title
31 Fountain order
33 What fools do, in a 1940 song
34 Watery expanse
36 Lettuce variety
37 Couple
38 Proprietor
40 Having a valid will
42 Med. scanner
43 Tent feature
45 "Three —— a tub"
47 Give the okay
48 Night, in Nantes
49 Conductor Klemperer
51 Florist's ceramics
52 Flyer on a string
53 Garden undesirable
54 Garr or Hatcher
60 Largest Native American tribe
62 Brunch offerings
63 Kind of dome or turf
65 Philippine island
66 Uncas's love
67 Royal Norwegian name
68 Prods
69 Kimono waistbands
70 Swimmer's oasis
71 Sometime schoolbags
73 Desert of California
75 Graduates' achievements
76 On the wagon
78 African-fly syllables
79 Calf-length skirts
81 Numbered rds.
83 Waiter's need
84 Jittery
85 Muff it
86 Neet competitor
87 Severe trial
93 Role for Leontyne
94 Racetrack dual bet
96 Leaves off
97 Secular
98 The "U" in UHF
99 Food-cubing device
102 Filch
104 —— majesty
106 Pulled the trigger
107 Skin opening
109 Adjust the piano
110 British carbine
112 Belfry pest
113 Spectate
114 Nanny has three
115 Warmed the bench
116 C.I.A., formerly



Solutions to last week's puzzles appear on page 150.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PARLIAMENT
OUT OF THE CLEAR BLUE
Parliament
MENTHOL LIGHTS
LOW TAR • LOW NIC
Parliament
MENTHOL
DISTINCTLY SMOOTH
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ENTRANCE

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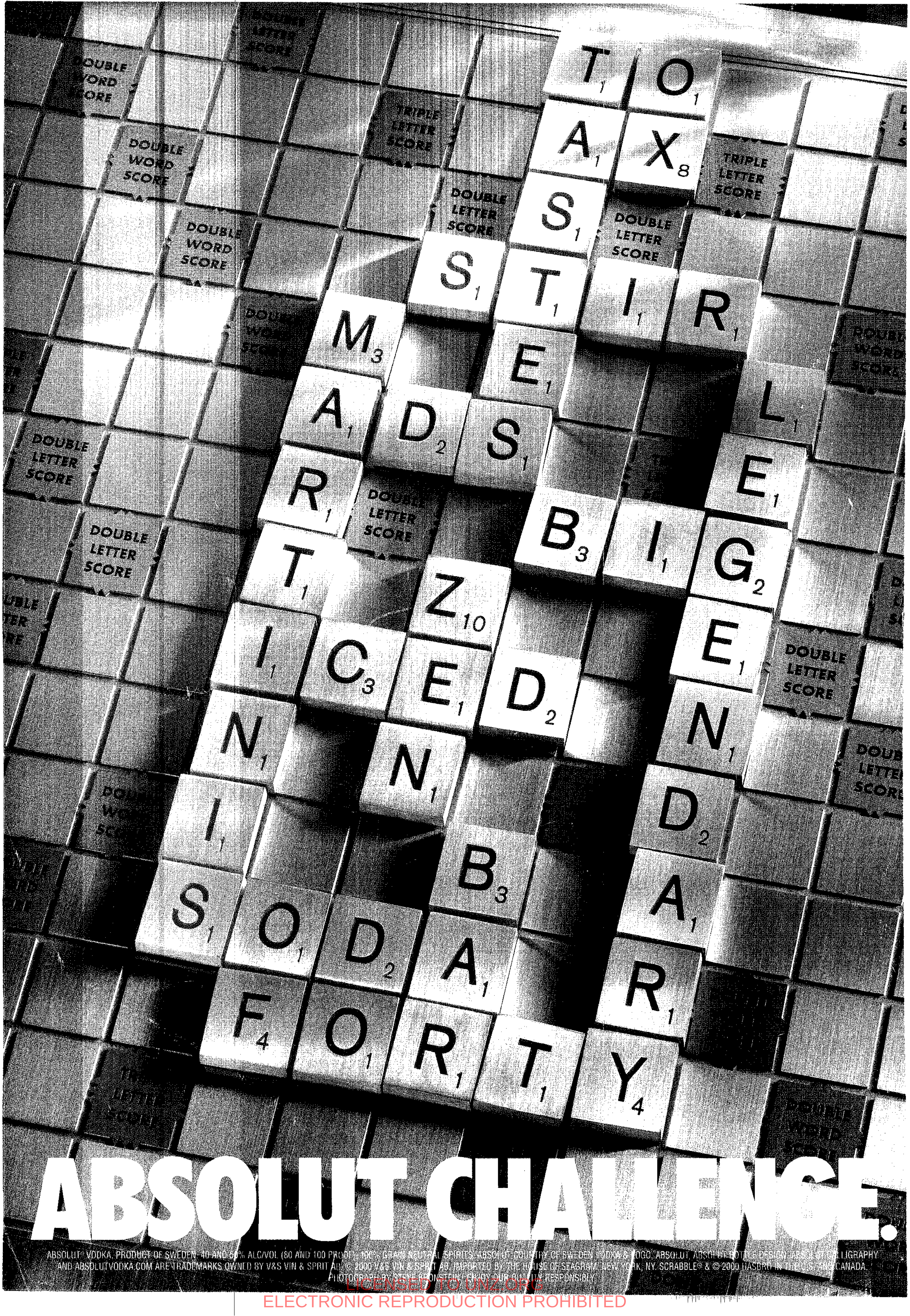
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MADS
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